

THE
PICTURE PRINTER
OF THE NINETEENTH
CENTURY



GEORGE BAXTER

by

C. T. COURTNEY LEWIS

From the Times Oct 27-1922

and state—£80 (Simpson).

BAXTER'S PORTRAIT OF BURKE.

At the sale at Messrs. Puttick and Simpson's, 47, Leicester-square, yesterday, £150 was paid for a portrait print of Edmund Burke. This is the highest price ever paid at auction for a Baxter print.

Other specimens of Baxter's work included the "Launch of the Trafalgar," which brought £95 (Etheridge). C. T. Courtney Lewis's "The Picture Printer of the Nineteenth Century," one volume, was bought for £80 by the same buyer. The total sum realized amounted to £2,285.

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CAR. I. TABORIS.



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THE PICTURE PRINTER OF
THE NINETEENTH CENTURY

GEORGE BAXTER

1804—1867



THE PICTURE PRINTER OF THE NINETEENTH CENTURY

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BY
FIRST IMPRESSIONS

[Print No. 129]

C. T. COURTNEY LEWIS

AUTHOR OF "GEORGE BAXTER (COLOUR PRINTER), HIS LIFE AND WORK
& A MANUAL FOR COLLECTORS"

LONDON

SAMPSON LOW, MARSTON & COMPANY, LD.

1911

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HAZELL, WATSON AND VINEY, LD.,
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15452

DEDICATED TO THE MEMORY OF
ONE WHOSE WISDOM IS NOW ONLY
HER SON'S SWEET RECOLLECTION
BUT WHOSE SPIRIT HAS GUIDED
THESE PAGES

PREFACE

“ Dreams, books, are each a world ; and books, we know,
Are a substantial world, both pure and good :
Round these, with tendrils strong as flesh and blood,
Our pastime and our happiness will grow.”

WORDSWORTH.

THE courtesy and willingness to help so many extended to me prior to the publication in 1908 of my Manual, *George Baxter (Colour Printer) : his Life and Work* have since been renewed and followed by others.

The friendly—but I fear, in many cases, far too complimentary—communications I have again and again received from all parts of the British Isles during the last two years are potent and credible witnesses of the extensive interest taken in the subject. My correspondents, and almost every one else, without exception, that I have asked have cheerfully lent me many valuable prints, books, music, and other material ; and this pleasant co-operation, coupled with my own continuous research, the close inspection of the numerous prints that have come into the market, and the analysis of many official and family documents which, by great good fortune, have passed through my hands, enable me to submit for the consideration of all who are interested this second and more extensive volume on George Baxter, the talented picture printer of the nineteenth century.

I have thought it advisable to retain in the present book, not only the classification of the prints, but also the same numbers as in the Manual, otherwise there would arise confusion, as the one has been considerably used for arranging collections, and the others have acquired “ market quotations.”

In the biographical part I have desired to be a true historian, and whilst I have endeavoured to “nothing extenuate, nor set down ought in malice,” it has been my most earnest wish to say nothing to cause the slightest regret to the most sensitive relative of the interesting artist of whom they should all be proud; but knowing now facts unknown to me before, and feeling the delicacy of the situation, I have been greatly limited as to the details I sought from those members of the family who supplied me with particulars on the previous occasion, and many of the additional facts I record have been otherwise obtained; but on other points members of both the Baxter and Harrild families have greatly aided me, for which I thank them.

I am also very much indebted to that cultured veteran and Baxter pioneer, Mr. F. Möckler, and also again to the wide experience and good nature of Sir James Yoxall, M.P. Others who have helped me are Mr. F. W. Baxter, Mr. C. F. Bullock, Mr. Samuel Billing of Norfolk Street, Mr. R. M. Burch of Shoe Lane, Mr. P. F. Bullivant of Birmingham, Mr. George Cowlshaw of Sheffield, Mr. Alfred Docker of Gray’s Inn, Mr. Walter Gerson of St. Bride Street, Mr. C. A. Henderson of Dublin, Mr. T. Hills of Gray’s Inn Road, Mr. Robert E. Le Blond of Cincinnati, Miss Lyster of Liverpool, Mr. W. Macnamara of Hampstead, Mr. J. Meachem of Moseley, Mr. F. Piper of Ealing, Mr. T. A. Riley of Eccles, Mr. Fred. W. Seeley of Bishopsgate Street, Mr. Sam Stones of Ashton-under-Lyne, and others. I desire also to acknowledge the information I have gained from the old files of newspapers still in existence, such as the *Art Journal*, *Athenæum*, *Daily News*, *Illustrated London News*, *Morning Advertiser*, *Morning Post*, *Standard*, *Times*, and others, as well as from the back numbers of journals now extinct.

As to the illustrations, whilst I believe no modern process, however skilfully applied, can adequately reproduce a Baxter print, I have listened to the advice of those competent to give it, and I have inserted some of the more important prints in colour. As to the rest, I have been guided primarily by the rarity of the subject, and to the fact that the same were not included in my Manual; but in some cases, where there are two Baxter plates of the same subject, I have inserted both for comparison. I have also given, as well as a table of the illustrations to this volume, a list of those to be found in the Manual, and it will

be seen the two books together contain representations of upwards of 100 different subjects. It may be a convenience to some collectors to possess the whole of these.

The opening illustration was chosen not simply because of the value I attach to "First Impressions," but as also conveying a hint on my part to my readers of a hope I have that they will not judge of my book by the title to my frontispiece. They will also observe the last coloured illustration is "The Parting Look."

I have also been much assisted in the historical part of colour printing by the extremely interesting and learned articles on the subject which appeared in the *British and Colonial Printer and Stationer* between April 16th, 1903, and July 5th, 1906, and which I heartily commend to any one who desires to pursue the subject more fully or technically than I have done.* Recent articles and letters also on George Baxter in the same journal, and in the *Bazaar*, *London Opinion*, *Westminster Gazette*, and other papers, I have found interesting and often instructive.

As I am about to lay down my pen for the last time on this volume, other thoughts come crowding on. Considering the means at his disposal was not Baxter's output very considerable, at all events at times? How did he manage to do this? "By duplicate plates and blocks," say the colour printers of to-day; but where are those duplicates? for, as far as I know, none exist. Why was he so partial to frivolous figures in the wrong places? Were they really in pictures he copied, or were they creations of his brain? I can see them in the Exhibition gems "Lake Como," "Ben Nevis," "Derwentwater," "Bolton Abbey," "Tintern Abbey," and many others.

Yes, but with all his faults he was nevertheless a pioneer of resource and a colour printer who left a very substantial mark on his age.

But curfew is sounding, and I must close.

Baxter, and all that that name implies, have for some years now been to me a delightful hobby and recreation; but often a great

* Whilst I go to press I hear of the publication of Mr. R. M. Burch's volume *Colour Printing and Colour Printers*, which I shall most assuredly read, I know with interest, and I believe with profit.

additional burden to my day's labour. Whether at any future time I shall be able or willing, or whether it will be necessary, to add to what I have written, time will show ; but I am not likely to lose my interest in the subject, and for any new information that may be sent me I shall be grateful.

To him and to my readers I have endeavoured to do full justice—to render to the one all that is his due, without bias or undue enthusiasm, and to the other the clearest, fullest, and most accurate information in my power. Whether I have succeeded, I leave to the judgment of an indulgent public.

To such public, to the press which so generously criticised my first efforts, and to all who have in any way given me assistance, I give thanks and thanks and ever thanks.

C. T. COURTNEY LEWIS.

EPSOM, SURREY,
AND 3, ADELAIDE PLACE,
LONDON BRIDGE, E.C.
November 1910.

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THE PICTURE PRINTER OF THE NINETEENTH CENTURY

CHAPTER I

THE FASCINATION OF THE BAXTER PRINT

ALTHOUGH more recent processes of colour printing are in the full tide of their success, the labours of George Baxter are daily interesting an ever-widening circle. That this should be so, and that not only the collector, but the expert, is constantly inquiring as to his methods, may be accepted as an indication that his achievements will be of permanent interest in a branch of art that is more and more receiving attention.

It is not impossible, as time goes on, we may revert in some degree to his system, for already it is perceived that the three, or as it has now become the four- and five-colour process has its limitations, and, whatever may be its merits for expedition and economy, that the gradations and depths of colour, and wealth of detail which Baxter, with a few more printings, procured, are not obtainable to the same extent by means of the methods of to-day. The more closely a Baxter print is looked into, the better it is; but with the modern process the coarser it becomes.

George Baxter was by education an engraver on wood, but by nature he was an artist in colour; he was likewise a pioneer, and a man of many and versatile talents.

To-day his prints are receiving a generous meed of recognition,

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because it is perceived that they were produced at an interesting epoch in the history of colour printing, that they possess many good qualities, are conscientious and painstaking in execution, novel, and pure, and so it has come about that the discerning student or collector, instead of growing tired of the quest, pursues it with added zest as his knowledge widens and accumulates. "Increase of appetite grows by what it feeds on," and the critical expert analyses the work and discusses his methods with zeal and interest.

Baxter was also, in his way, an historian, and he depicted the events of the early Victorian days in which he lived as graphically by means of his pencil as any writer with his word pictures, but he impressed them more vividly and expeditiously on the mind.

During the quarter of a century that he was actively producing coloured illustrations, there were few prominent persons, noteworthy events, or memorable places that were not perpetuated for us by his art; his prints are "the abstracts and brief chronicles of the time." His persons include our late revered King Edward VII., as he appeared when a boy of seven at Osborne (then newly acquired), where he is shown, habited in sailor costume, jumping from his boat to the shore, and getting his feet nicely wet, to the terror of the old salt who is deputed to look after him; and we see him also, later, resplendent in his first uniform as a Colonel in the British Army, to which he had been appointed on attaining his regal majority, and wearing the Order of the Garter.

His royal mother, Queen Victoria, and Prince Albert, in their early days, are shown in various representative capacities. Jenny Lind, of whom there are excellent representations, one being in the character of "The Daughter of the Regiment"; the Rev. W. Knibb, the Baptist teacher and abolitionist in Jamaica; Robert Moffat, the African missionary; the Emperor and Empress Frederick, at the time of their marriage; Napoleon III. and his beautiful consort, when they were at the height of their power; Wellington, whose funeral is excellently presented; Peel; and many another notable man and woman was portrayed with equal skill.

As a pictorial chronicler of events, too, we may take, for instance, the coronation of the late Queen Victoria, with its array of nearly

KING EDWARD VII. IN 1849.

"He was every inch a sailor."

[Print No. 211.]

QUEEN VICTORIA'S MARINE RESIDENCE AT OSBORNE IN
THE ISLE OF WIGHT IN 1845.

[Print No. 280.]

KING EDWARD VII. IN 1858,

in which year he attained his regal majority, was created a Colonel in the Army,
and was presented as a birthday gift with the Order of the Garter.

[Print No. 212.]



Print No. 211.



Print No. 280.



Print No. 212.

two hundred portraits, and the opening by her Majesty of her first Parliament. Then we have the launch of the *Trafalgar*, the last wooden man-of-war; the terrible wreck of the *Reliance* off France; the scenes connected with the Great Exhibition in London in 1851, and in New York in 1853; and a number of prints illustrative of the stirring days of early missionary enterprise, including memorials of the first endeavours made to reach the natives of New Zealand by the Wesleyan Missionary Society; the baptism of some hundreds of natives in Jamaica, according to the tenets of the Baptists; the dethronement of Queen Pomare at Otaheite; and the annexation of her country by the French; also mission scenes in India, China, Madagascar, and Greece. In this series, which brings before us so vividly to-day the exciting events of that era of pioneer work, we see the departure from Gravesend in 1838 of the distinguished emissary of the London Missionary Society, the Rev. John Williams; his reception at Tanna in the South Seas; his first interview with the natives of Erromanga, another island of the New Hebrides; and then we witness his murder there, with his companion, Mr. Harris, in 1839, and get a glimpse of Moffat in his home in far-away Kuruman.

If these prints did no more than interest us in Williams, "The First Christian Martyr in the South Seas," and so send us to his *Narrative of Missionary Enterprises*, published in 1837, or to the *Missionary Labours and Scenes in Southern Africa*, by Robert Moffat, published in 1842, there are those, especially having regard to the events that have happened in the intervening years, who would be interested in these new outlooks on the moving world.

Then the scene shifts to the Crimean War, and its incidents as depicted by Baxter include "The Soldier's Farewell," a "Review of the British Fleet," as it then was, long before the mighty Dreadnought was dreamed of; the military camp and evolutions at Chobham, with the troops in their then uniforms, formed "in square"; the bombardment of Sebastopol, and portraits of "The Allied Sovereigns"; and in addition to these interesting prints we are shown "The Heroes of India" at the time of the Mutiny. Other prints carry us away to Australia in 1853, when the gold fever was at its height; to the Arctic regions, in the search for Franklin; to Switzerland, during

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the early ascents of Mont Blanc, made popular at the time by the lectures of Albert Smith.

We are also able to witness scenes commemorative of the royal visits of Queen Victoria and Prince Albert to Louis Philippe at the Château d'Eu, France, in 1843, and to Ireland in 1849, which was the first visit of his late Majesty King Edward VII. to that country, return again to the opera, and see the ballet with Taglioni, Grisi, and Lucille Grahm, and then take a prolonged tour through the British Isles, and visit many castles, abbeys, ruins, lakes, and rivers of diversified beauty and interest.

So do we pass from clime to clime, and from one memorable happening to another and realise that Baxter was—

“A man so various that he seemed to be
Not one, but all mankind's epitome.”

And thus in the collection of Baxter prints do we increase our knowledge of history and geography, as well as exercise our critical and artistic insight, and more fully realise the thoughts that were then in men's minds, and the way they shaped themselves.

Not only does the historian survey Baxter's prints with interest and profit, but the antiquary and topographer also, for many of the places depicted by him have been completely changed since his day. Thus he gives us the old chain pier at Brighton, now swept away; Stolzenfels, on the Rhine, as it was at the time it was visited by Queen Victoria in 1845, where she first heard Jenny Lind, but now greatly altered; the Temples of Philæ, recently submerged; the Lake of Lucerne, before the advent of the palatial hotels now on its shores; Balmoral Castle, before the extensive alterations made by the Prince Consort; Southsea, before the construction of the Clarence Pier; the Crystal Palace, before the towers were added that are familiar objects now; Claremont, the home and place of death of Louis Philippe, and some time the residence of Queen Victoria; the Dripping Well and Lovers' Seat, Hastings; Dover; and the view from Richmond Hill.

Efficient as we may think Baxter upon a consideration of the merits of his work alone, and interesting as we may find the subjects

of his prints, our admiration for him is intensified as we realise the difficult transitional period in which he lived, and the obstacles, technical and financial, with which he had to contend. The more we study his work, the more we wonder that he was able, under the circumstances, in so short a space of time, with so little to guide him, to carry colour printing so far beyond the point at which he found it. Nor must we in the least degree depreciate his work because it was a process. Listen to Mr. P. G. Hamerton, in his book *Etchings and Etchers* :

“Readers may think that Processes do not concern them, and so skip this part of the book. But the truth is, that ‘Processes’ concern every one who cares about art, or ever talks about it. No one can speak with justice of the merits of any artist unless he clearly understands, and always takes into consideration, the technical conditions under which the artist has worked. . . .

“No one who is aware how closely the nature of Processes is involved in all that is best and highest in the Fine Arts can think of the general ignorance of them without regret, and a desire to help in removing them.”

The intelligent comprehension of this part of the subject involves a consideration of the history of the whole art of colour printing in general, so as to lead us to the due appreciation of Baxter’s work in particular. We must understand the operations of his predecessors, how they produced their prints, and whether they worked with wood blocks or with metal plates, or a combination of the two, and the ages and countries in which they lived, and whether their prints were in the sombre bistre, sepia, and yellow of the chiaroscurists, or in natural and proper colours of which we find the first rude specimens in the days of Hogarth. We have endeavoured shortly but succinctly to trace all this in Chapter III. (p. 43).

The lover of biography, too, may study Baxter’s career and character with interest, for although in his financial failure he faithfully followed the great colour printers before him, such as J. B. Jackson, J. C. Le Blon, W. W. Ryland, and Bartolozzi, all of whom, as well as Baxter, ended their existence in bankruptcy or poverty, still in many aspects his own life was an interesting, eventful, forceful, but struggling one,

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In Chapter II. we have been able to set forth many facts and much information concerning him never before published, but there are still breaks in the story which some day we hope to see mended, and we shall be thankful to any of our readers who will help us to do this.

At present the collector of Baxter's work need not be a rich man. If he is a man of only moderate means, he will be able to spare from time to time the comparatively small amounts that are needed for the accumulation of these prints, and in a few years he will have acquired many excellent examples. Moreover, he will then have the satisfaction of knowing that he has not been gathering puerile things that have no value or attraction in themselves, merely the craze of an hour, for they have been steadily growing in public estimation and in value for nearly twenty years, and are destined yet, in our opinion, to take a very much higher position. Viewed from the low aspect of money, they form, we believe, at the present day, a very good investment.

We can see nothing in the prints of the eighteenth-century colour printers, whether in stipple, mezzotint, or aquatint, beyond their rarity, which should raise their pecuniary value beyond that commanded by the work of Baxter. Those artists rarely published an original composition as Baxter did—theirs were nearly always copies of pictures—nor did any of them produce a more original, decorative, interesting, and, we may add, beautiful print than those of "The Coronation" and "The Opening of Parliament" by Baxter. Baxter, too, was as much a pioneer as, if not more than, any of them. On the whole, we do not see why, in course of time, his works should not rank equally in price with theirs, and we believe they will; many are now yearly leaving the country, which makes those that remain scarcer.

Furthermore, not only can Baxter's complete works be collected, but often different stages (of the prints produced after the patent) may be obtained. These range from the first "pull" from the plate—when the print is, as a rule, an excellent aquatint or mezzotint in one or other of the various first tints he used—on through all the different states of the print to the finished impression. Such a set of progressive states is extremely interesting, as not only showing the

development of a "Baxter print," but as also indicating the different tones in the finished prints, which he obtained from the different tints employed for the first "pulls" from his plates.

In addition, it is very interesting to collect, and to place side by side in the collection, the prints prepared from Baxter's plates, after his death, by his former licensee, Abraham le Blond.

Again, for those fond of research, there is a field open. Our present knowledge might be increased by a thorough inspection of the newspapers and other journals of Baxter's day, since these sources might furnish information that is still wanting. Indeed, there are many prints he advertised his intention to publish of which no specimen has been found yet, so that it is uncertain if they were actually produced. Any catalogue of his prints too, that might be discovered later in date than the one we publish in the Appendix, would be not only interesting but instructive.

Altogether there are many enigmas affecting Baxter and his work not yet solved; and possibly some hitherto early and as yet unknown book illustrations, lurking in obscure works, await the coming of the patient investigator, to say nothing of the numerous varieties of the same print, differing only in many cases in some very small particulars, which are continually being discovered; indeed, since the publication by us of our Manual for collectors, much additional information has been brought to light—in many cases, through the kindness of correspondents. We have embodied all this in the present volume. The author feels he will have with him all lovers of Baxter and his work, when he expresses a hope that more, and still more, light may be thrown upon the work and career of a man who, in the development of colour printing, has rendered much the same service that Bewick had already bestowed upon wood engraving, and who seems likely now to receive an equal meed of honour and appreciation.

In an especial degree Baxter's work appeals to the cultured, the studious, and the intelligent; for this reason, many members of the professions accept its study as a pleasing and interesting recreation. We appeal to them, and to all interested, to assist us to further illumine any and all of those places where the light is still dim.

CHAPTER II

BAXTER : THE MAN

ALTHOUGH the art of George Baxter is held now in such high esteem that innumerable collectors are seeking examples of his work in old scrap-books, on the backs of old music, in the murky corners of old curiosity shops, or wherever prints are likely to be found, yet of the man himself the world knows little.

As so often happens, no contemporary had the insight to see that Baxter was a man of whom future generations would be glad to know much, and thus we have had no life of George Baxter ; and if biographers do not help us, Baxter himself, probably assuming that his troubled affairs could be of no interest to those who should come hereafter, left no memoirs, no diary, no record. Not even his office books have survived—it is said there were parties interested in seeing they disappeared—nor those instructions to his licensees, if indeed they ever were more than verbal, that would have thrown light upon his life and methods. And yet it is a little strange that no pen has given us the biography of such an interesting personality, for whilst on the one hand his nature attracts us by his versatility and talents, and by his tenacity of purpose, yet on the other hand we are left wondering, as we have wondered at so many colour printers before him, at his many failings. His life was, like the chiaroscuro he practised, a mixture of lights and shades. However, by long searching, by piecing together numerous otherwise unimportant details, and by the aid of such documents as have come into our possession from various sources, we are now able to lay before our readers much information never before published.

George Baxter was the second son of John Baxter, and, according to the family Bible, he was born at Lewes, at 2.30 p.m. on July 31st,



BRIGHTON CHAIN PIER.

As it appeared in 1824. Drawn by George Baxter. The first print of any kind upon which his name appears.

1804. He was baptized at All Saints' Church in his native town. His earliest school days were spent at the Cliffe House Academy, Lewes, kept by Mr. William Button; and afterwards he went to the high-school at St. Anns, Lewes, where probably he was under Mr. Cator Rand, but certainly not under Mark Antony Lower, the learned antiquary and philologist, as has been stated incorrectly sometimes.

John Baxter's father was an inhabitant of Chichester, but John Baxter the son was born at Rickhurst, in Surrey, in the year 1781. In early life the latter was employed in the Strand, in London, at the publishing office of Mr. Mathews, the father of Charles Mathews the famous comedian. Here, however, his health began to fail, and he went to Brighton, where he established a book business. We hear of him, however, about this time, settling himself also at Lewes, where he founded a printing and publishing business in the High Street, and so it came to pass that George Baxter was born there.

In 1809 John Baxter wrote, printed, and published from that address a book he called *The Sister Arts*, which, although it makes no allusion to colour printing, is an interesting little history of typography.

In 1824, was published at Lewes, *Baxter's Stranger in Brighton and Directory*. This book was described on the title-page as: "Printed and Published by the Proprietor (John Baxter), and Sold by J. T. Girton, 21, North Street, Brighton, and at the Libraries, by J. Baxter, High Street, Lewes, and by Simpkin, Marshall and Company, of London." The frontispiece is an uncoloured aquatint of the "Brighton Chain Pier"; and this illustration is stated, at the foot, to be "Drawn by George Baxter." The directory in this volume discloses the name of no Baxter at Brighton as a bookseller, but it gives J. T. Girton as carrying on that business in the town. It is certain that John Baxter, in 1824, had a business there, so we must conclude he was the proprietor of that of J. T. Girton.

It is likewise a fact that George Baxter was, in or about this year at Brighton, and that he was managing his father's business there. In the past it had been conducted by Mr. Joshua Mantell, who, however, about this time left it, to pursue his studies as a surgeon

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with Dr. Gideon Mantell, the well-known surgeon-geologist ; and George Baxter took his place, as manager. This mode of life was, however, not much to George's liking, and although his father had intended him ultimately to own the business, the son persuaded him instead to sell it. George Baxter was at this time engaged to be married to his future wife, and it is just possible she exercised some influence in the matter.

Robert Harrild, who was destined to become very closely connected with the Baxter family, was born the year before John Baxter of Lewes. He also began life as a printer, but founded, in 1809, the well-known firm of Harrild & Sons, printers' engineers, of London. Whilst travelling in the south coast on behalf of his business, where his gig was well known, he first became acquainted with the Baxter family. It was the practice of Robert Harrild not only to call on printers, but also to make friends with many, and to show them hospitality when they visited London, and he made no exception of John Baxter and his family.

John Baxter and Robert Harrild became friends, and remained so for life; between them they devised, and John Baxter was the first to use, the inking roller, in place of the old pelt ball. They had one made by a saddler in Lewes; but Robert Harrild afterwards improved upon it and made them of composition. Robert Harrild—probably in conjunction with John Baxter—also experimented about this time in colour printing, but his efforts were failures.

After the sale of the Brighton business, George Baxter returned to Lewes, and he was set to work in the binding and printing offices of his father's business. This, also, was, however, not to his taste, and he devoted a great deal of his time to drawing and sketching, and he absolutely refused to do other details of the business which his father desired him to do. His father, finding this to be so, let him have his way, and so, in Horsfield's *History of Lewes*, published by John Baxter in 1827, we find many of the illustrations were drawn by him; and also the two engravings on wood in the second volume, of Denton and St. Ann's fonts, and the coats of arms, were cut by him.

These efforts at wood engraving led him to practise the art, and,

very soon after, he induced his father to put him under a Mr. Williams, a wood engraver in London, with whom he was for about six months, learning and practising, and he then adopted it as a business. It will thus be seen that George Baxter must have had a great and special aptitude for wood engraving, for an apprenticeship of six months is not a very great period in which to acquire the powers he showed.

Soon after leaving Mr. Williams, he married, and the following is the notice which appeared in the *Sussex Advertiser* : " Aug. 23, 1827, at Lewisham, by the Revd. R. T. Lancaster, Mr. Geo. Baxter, engraver, eldest surviving son of Mr. Baxter, printer, Lewes, to Mary, eldest daughter of Mr. Harrild, of Round Hill Cottage, Sydenham, and of Friday Street, London."

The young couple first came to Lewes, and lived in lodgings in St. Anns, but he probably used his father's place of business for his office, as we find an advertisement by him in *Select Sketches in Brighton*, published this year by his father, in which he gives that address, and describes himself as a " designer and engraver on wood," and advertises : " Gentlemen's seats, landscapes, relics of antiquity, buildings, machinery, cattle, &c., accurately drawn for engraving." He was provided with work by some of the friends he had made whilst in London. He had now for some little time severed himself from all connection with the bookselling business.

George Baxter and his wife did not stay in Lewes, however, more than a few months ; then they went to the metropolis, and the first London address upon any of his prints is 11, Great Distaff Lane, Cheapside, which was then the business premises of his father-in-law, Robert Harrild. On leaving there, his next location was Blackfriars Road, where he set up in business ; but up to now no print is known bearing that address. His father made pecuniary advances to him from time to time, until he could " meet his expenses from his labours," but apparently this he never did.

We may be sure Robert Harrild would not have forgotten his own early life as a printer, and his experiments in colour printing, and the subject would doubtless often be talked over between him and his son-in-law ; but, however this may be, it was very soon after

this time, as we shall presently show, that Baxter's first colour print appeared.

He did not stop more than a few months in Blackfriars Road, and we soon find him at 29, King Square. Not much is known about Baxter's life at this period, but it was not much given to experiments in colour printing.

In 1833 his excellent wood-cut illustrations to *Redding on Wines* and *Ellis' Missionary Annual* appeared. *Ellis' Annual* is interesting, as it contains articles by Dr. Hoole, Mr. Ellis, and others whom we see associated with George Baxter in later years, and accompanying the article by the former is a small wood-cut by Baxter of the "Wreck of the *Tanjore*," very similar in design to the one in colours we know so well. The book was published by Simpkin & Co., Suttaby & Co., Whittaker & Co., and other publishers, but was a pecuniary failure to him, so he said, and it necessitated more advances from his father. It is no doubt to this that he refers in his letter of uncertain date set out in the Appendix.

Years afterwards, in his petition to the Privy Council for a renewal of his patent, Baxter states: "That before the patent your petitioner was an artist and printer, and wood engraver, and carried on the same successfully and with considerable profit, and by such means established a flourishing business, and was able to save money; that his reputation in such profession and trade was raised to a high standard in London, inasmuch as the fineness of his engravings on wood approached very near to the finest steel plate engravings."

The wood-cuts in *Redding on Wines* will corroborate his statement as to the "fineness of his engravings," and Thomas Keightley, for whose work on *Tales and Popular Fictions*, published at this time, Baxter did the illustrative cuts, says of them: "Specimens of art to equal these are not of common occurrence, and I must particularly call attention to the beautiful manner Mr. Baxter has printed them." But, although his letter of January 24th, 1835, set out in the Appendix, is evidence to show he had more work as a wood engraver at this time than he could conveniently do, whether at any period of his life he saved money, as he states in his petition, is open to more doubt. What circumstance induced

Baxter to forsake his flourishing business of a wood engraver we do not know. It may have been his innate love of experiment and discovery, or it may have been he recognised the age of transition in which he lived, and that he saw how rapidly the wood-cut was being supplemented by the steel-plate engraving, then largely in vogue, and he realised that unless he could march with the times he must assuredly fall by the way.

He hoped to bring about a revolution in illustration, and establish the colour print as the prevailing method, and he succeeded, but not as rapidly as he wished. We find wood-cuts by him as late as 1846, but from now they grew less and less, and his work in colours more and more.

We think his first print in colours, "Butterflies," was the first known colour print that issued from the King Square address, and that it may be assigned to the year 1830. There are a number of reasons for this opinion. In the first place, there is an undated document in the handwriting of Baxter's brother, William, in the possession of Mr. Holman, of Lewes, who has already mentioned the manuscript in his *Some Lewes Men of Note*. The document sets forth : "About five years since, before Mr. Baxter had secured to himself the name of being one of the first wood engravers of the present time, his attention was directed to printing in colours, and he selected for himself a simple subject, as that of two butterflies ; in this he succeeded. The art lied (*sic*) dormant for a time, till, within the last two months, when, being engaged with some embellishments to Mudie's work on British birds, he was induced to attempt the printing of the coloured vignettes to that excellent work. With these he has succeeded to admiration, a perfect picture has been printed, and Mr. Baxter has therefore succeeded in effecting what was so ardent a wish of the late Bewick ; and what must be considered remarkable, it has been completed in a work of similar character to that from which Bewick owes the greatest portion of his celebrity. We understand Mr. Baxter is engaged in producing several more specimens, and we have little doubt but what a revolution in the style of printing will follow." It is not clear why this document was prepared, but probably it was an intended preface to *Baxter's Agricultural and*

Horticultural Gleaner ; it appears plain on its face that it was written about, and not later than, 1835, and five years backwards from that date would bring us to about the year 1830.

Secondly, in the catalogue of the sale of Baxter's stock, in 1860—a catalogue inspired, no doubt, if not written, by Baxter—the collection of prints then sold is described as “the result of the artistic labours of upwards of thirty years.” This also would bring us to 1830. Between 1830 and 1834 we know of no colour work.

In 1834, possibly through the introduction of Messrs. Whittaker & Co., began the collaboration between Baxter and Mudie, which ended only with the incapacitating ill-health of Mudie, and his ultimate death in 1842. During this partnership some thirteen volumes by Mudie were embellished in colours by Baxter ; they are all of very great interest.

The link between the Baxter and Harrild families was further strengthened in 1835 by the marriage of Robert, son of Robert Harrild, to Mary, daughter of John Baxter, and sister of George Baxter.

Daintily illustrated volumes for Christmas gifts were then popular, and in 1835 George Baxter was engaged by Messrs. Chapman & Hall to illustrate one for them. There was in that firm a gentleman of considerable learning in the history of colour printing, who wrote the interesting preface to the *Cabinet of Paintings*, one of the most interesting volumes in the history of books with coloured illustrations, and signed himself as “C” ; but who he was, no one now seems to know.

Baxter had great difficulty in getting the Paternoster Row publishers and others to patronise his coloured work, and, being extremely anxious to show what could be done, he devoted great time and labour, and applied all his skill to the illustrations for this book, which he at first intended should be in the chiaroscuro method he had theretofore used, but, whilst engaged on the work, the advantages of combining steel-plate, copper-plate, and lithographic printing with block printing, was made apparent to him ; he then continued his exertions with redoubled energy, and, during the preparation of the book, obtained his patent, and the same ultimately appeared with its embellishments by that process.

He was much struck with his new idea, and believed it would at once appeal to the publishers, and be extensively taken up by them, and that the *Cabinet of Paintings* would be a great success; but he was in both respects doomed to disappointment. But let us take his own words, as set out in the Privy Council petition we have mentioned: "Unfortunately, the work [*i.e.* the *Cabinet of Paintings*] proved an unfortunate speculation to the publishers, as the peculiar art required a considerable time to perfect, the work could not possibly appear until after the public had been supplied with the usual publications brought out at the close of the year, which fact became known to the trade, and a blight was cast on the art, so much so that your petitioner was scarcely able, notwithstanding every exertion, to get any employment or orders in that particular for some years." The phraseology of the sentence is not very precise, but we gather the meaning is that, in consequence of the change and development in the process during the progress of the work, the book was produced too late for adequate notice to be given of it at Christmas, and so it was a loss, and the trade attributed the delay to the process.

Specimens of the prints in this book by the earlier process were submitted to King William IV. in 1835, and by the new process in 1836, and in a letter on behalf of the King, signed "T. Hayter," dated November 23rd, 1836, from Brighton, his Majesty was pleased to express his approbation of them, and "to give Mr. Baxter credit for the improvement which he had made in the art since his invention was first introduced to His Majesty's notice." The book was dedicated to his Majesty.

It must have been a disappointment to Baxter that there was so little response to the preface in the book, which stated: "Should they [the illustrations] be favourably received by the public, with whom the decision respecting their merit must finally rest, it will be the endeavour of the engraver and of the publishers to produce another series at a future opportunity no less worthy of approbation." The reasons for the failure may or may not have been wholly those set out in the petition, but it is worthy of observation that he experienced a like disappointment with the *Agricultural and Horticultural Gleaner*, published about the same time, whose preface also stated:

“Next year we hope to be enabled to illustrate the paper with a number of coloured embellishments perfected by the new invention, for which a patent has recently been granted to Mr. Baxter, who has succeeded in establishing an art productive of great benefit to the public. The frontis. and title are early productions of his skill, and we entertain little doubt but before next year he will bring it to very great perfection, so as to afford us the opportunity in our ‘Annual’ to present the public with unique, elegant engravings, surpassing any description of embellishments with which agricultural works have as yet been ornamented.”

No engravings by him appeared in the next or any subsequent year’s “Annual,” notwithstanding the forecast in the preface, so we may assume the first was not a success, and the publishers, although they were his father’s firm, did not desire a second; but these two were not his only disappointments. He was also engaged by Messrs. Chapman & Hall to embellish the *Horticultural Journal*, published by them, and he prepared an illustration for one of the numbers in 1836, but it does not seem to have at all met with approval, for we find the following note by the editor inserted :

“We have said it ‘purports’ to be the ‘Conqueror of Europe’ [see print No. 26a] because it is not quite what it should be, although as a curiosity it is worth attention. It is not coloured by hand, but printed in the same way that a room paper is printed, by different blocks, each block laying on a different colour, and forming, when complete, as many hues and shades as could be laid on by a draughtsman. Many allowances must be made for a first attempt, and for a very difficult subject, but enough has been accomplished to show that the art is capable of almost anything, and that a second attempt, even at this subject, would be successful. The figure will be easily recognised by everybody who has seen the bloom. The edge is not sufficiently grey, the paste is not sufficiently white, and the ground colour is a little too dark; but it must be kept in mind, that there is not a colour laid on by any other means than printing, and we prefer sending out the subject as completed by the Inventor of that mode of printing in oil colours. Had it succeeded to our wishes, it had been of great advantage to us, not as regards expense, for it is higher, but for uni-

formity of colour, in large numbers, and accuracy of touch in some particular flowers."

This illustration is curious, inasmuch as, although Baxter describes it as printed by "Baxter's Patent Oil Colour Printing," there is no trace of a plate; it is certainly not a very meritorious production, and if, as the editor of the journal says, the "expense" was greater than for hand-tinted illustration we see no great wonder that, in a journal of that description, he was not employed to embellish any more numbers. We gather from the editorial note, that he had not succeeded in obtaining uniformity of colours; this, coupled with rapidity of execution, if greater cheapness could not be obtained, were the two great considerations the process had, or ought to have had, to recommend it for use by publishers and others for the purposes for which it was required in this periodical.

These repeated disappointments and failures would have disheartened many men, but Baxter was a man of unbounded confidence in himself, and he seems to have steadily plodded on. An advertisement in the *Agricultural and Horticultural Gleaner* states: "Mr. Geo. Baxter, engraver on wood, begs to inform publishers, that, after several years' arduous labour, anxiety, and expense, he has succeeded in an art, for which he has had granted to him 'His Majesty's letters patent.' It is a new mode of printing in oil colours, landscapes, portraits, animals, flowers, &c., for the embellishment of works."

John Jackson, commenting upon the *Cabinet of Paintings* two years later, in his treatise on wood engraving, affirms that, "so far as regards the landscapes, nothing of the same kind previously done will bear to be compared to them."

Baxter secured several apprentices at this time. Harrison Weir, who was also born at Lewes, came under indentures in 1835, and a little later Gregory and Reynolds, who were afterwards to be Baxter's rivals. In 1835 Baxter was in financial difficulties, and he moved to Charterhouse Square.

In the year 1837 began the collaboration between him and John Snow, the latter having just been appointed publisher for the London Missionary Society. As we have previously shown, Baxter had already

executed wood-cuts for missionary books, but he was now to enter upon a course of colour work for the same objects, which was to extend over a period of ten years.

The first joint production of Baxter and Snow was the small portrait in colours of the Rev. J. Williams. Now, although this portrait was prepared for the illustration of a book, Snow found there was a market for it, apart from the volume in which it had been placed, and it was this discovery that had an important bearing on Baxter's career, for it suggested the sale of separate prints; and accordingly, in the next year, Snow issued the first of the pictures designed with no idea of book illustration, "The Departure of the *Camden*." Baxter began now to see the possibilities of the separate print, and to take a share in the publication of his pictures, instead of leaving this part of the business entirely to others, and his two prints, "Williams at Tanna," and "The Massacre at Erromanga," in 1841, were published jointly by Baxter and Snow, and afterwards sold by himself only.

In a letter written in January, 1840, by one of the family, we get a side glance of George Baxter at that time. The letter states: "George is getting a few of his prints out, but is still as poor as ever; in fact, every sovereign of my own and . . . 's is in his possession, or rather, he has disposed of them . . . he gets the money for them pretty freely, but there are so many ways for it that it is as it were gone before it comes."

Meanwhile Baxter had been employed upon his two most important works, "The Coronation of Queen Victoria" and "The Opening by Queen Victoria of her First Parliament," and the preparation of these prints had brought him into close contact with a number of exalted and influential people. He was admitted to Buckingham Palace on two occasions at least, that he might complete his portrait of Queen Victoria in her robes, and afterwards he was permitted to submit the prints personally to the Queen and to Prince Albert at Buckingham Palace, and to the Queen-Dowager at Marlborough House; and also, after an introduction by the ambassador, the Chevalier Bunsen, he had a long interview with the King of Prussia. His Majesty had had Baxter's print of "The Coronation" shown him by the Dean, Lord John Thynne, on his visit to Westminster Abbey, and

he desired to have the process explained to him. His Majesty expressed his admiration of the art, and passed a high eulogium upon the skill and talent of the artist, and honoured Baxter with his patronage for his then intended print of "The Baptism of the Prince of Wales."

Baxter drew from life the portraits of the Dukes of Sussex and Cambridge, and he was present both at the coronation and the opening by Queen Victoria of her first Parliament. Both his prints of these subjects, published by subscription, were dedicated, by command, to the Royal Family, and, as his advertisements state, the print of "The Coronation" was patronised by her Majesty, Prince Albert, the Duchess of Kent, the Emperor of Austria, the King of the French, the King of Prussia, the King of Denmark, and the Dukes of Sussex and Cambridge. Moreover, he was one of the two artists who alone received her Majesty's commands to be present at the baptism of the little Prince of Wales, whom we knew later as King Edward VII., which was a very high honour, as the ceremony was very august and exclusive; and at each of these three functions he was not merely admitted, but special arrangements were made for him, that he might make his drawings in comfort. Several of the London morning journalists mistook him for Sir William Newton, the Academician, who was not present at the baptism. Baxter took his sketch of this ceremony from the royal platform. About this time, too, Baxter illustrated Sir N. H. Nicolas' book on *The Orders of Knighthood*, dedicated to Queen Victoria, and he received, also, the patronage of the Grand Duke of Lucca, the Duke of Nassau, Prince Esterhazy, and many others of note; and the Duke of Sutherland of that day, whose wife was the most beautiful woman present at the baptism, seems to have been very friendly disposed to him,—so that altogether he was establishing a reputation, and one might imagine he was on the high-road to fortune. The artistic temperament, however, is not found always in association with business skill, and somehow he does not seem to have taken his tide at the flood.

He believed thoroughly in his invention, and he determined at all hazards to force it to the public notice; but his habits were extravagant, and the cost of pushing his patent so great, that he had very soon not only exhausted all his own resources, but borrowed very

largely from his relatives and friends. It was mainly for these reasons and under these conditions that the two works, "The Coronation" and "The Opening of Parliament" were produced. He hoped thereby to show the world the powers of his art, but, according to his own statement, from his inability to sufficiently advertise them, although considerable sums were spent in this direction, Baxter suffered a very heavy loss over them. His other prints also at the time were mostly financial losses. What effect these repeated failures may have had upon a mind so sanguine and confident as his, and upon the temper and character of the man, we cannot say, but we may have our own ideas. Nothing he had hitherto attempted in colours had been a success—book illustration, missionary and historical subjects, were all alike; he had not hit the public taste, and, furthermore, his methods were probably too expensive for either publishers or ordinary purchasers of coloured prints. Wood engraving he had practically abandoned, but at any rate that method of illustration was more and more falling into disuse. Extravagant in habits, insolvent in purse, and all the resources to which he might have otherwise turned, closed, for he had already nearly or quite exhausted them, what was he to do?

Disappointment, vexation, and worry were having their effect, and during the early part of 1843 there was a disagreement between Baxter and Snow, and an angry and unseemly controversy followed in the *Patriot*. As far as one can judge, the ostensible quarrel was over intended portraits of Williams and Moffat, and probably both Snow and Baxter threatened to issue separate prints, for we find continual advertisements by Baxter of his intention to produce them on a given day, and, they not then appearing, a fresh advertisement would appear fixing another day, and it all points to great pressure on his part to get them out, so as to be at all events even with Snow. Snow also advertised his intention to produce his, and ultimately the prints of both of them appeared on the same day in April, 1843.

Then Baxter advertised that he, "as inventor and patentee of oil colour printing, wishes to caution the public against ordering a common litho' in lieu of his oil colour mezzotint, and strongly recommended by the publisher [Snow], and called by him a full length portrait."

In another issue he advertised that "he is happy in assuring the public he has no connection with that mere litho'," and, further, "the public should be cautioned in ordering Baxter's portraits, as there is a common litho' published in opposition." Hence, too, his advertisement mentioned under the heading of print No. 78.

Notwithstanding his disagreement with Snow, Baxter did not lose his interest in the London Missionary Society, for he was present in 1843 at the sailing of the *John Williams*, the successor of the *Camden*, and produced a wood-cut of this ship for the *Sunday School Magazine*; and in 1845 the jubilee year of the society, the two prints of "Pomare" and "Pritchard" which he published had reference to events connected with a station of that society, and part of the profits was given to a school in Walthamstow, in which Mr. J. J. Freeman, a London Missionary Society missionary, was interested.

Probably the animosity between him and Snow was appeased, for we find in 1845, in the *Juvenile Missionary Magazine*, first published in 1844 by the latter, a very laudatory article on these two prints; although at the same time there appeared a still more laudatory one in the *Wesleyan Juvenile Offering*, a similar journal published by the Wesleyan Missionary Society, on his first print for them of "The Landing of the Missionaries at Taranaki." Baxter, however, never again embellished any of Snow's publications, and his name was deleted from all Snow's advertisements; nor did Snow publish any more of Baxter's prints.

As we know by what is stated on print No. 331, Baxter was in France in September, 1843. Several of Baxter's apprentices ended their term of service about this time, and left Baxter in unfriendly, not to say hostile, relations. Snow afterwards employed some of them in place of Baxter.

Baxter, however, was seeking employment in other directions. For the Baptist Missionary Society, in October, 1843, he published, at his new address in Northampton Square, his excellent print of "The Ordinance of Baptism"; but his connection with that society, apparently, did not extend further than this one point, and he then became connected with the Wesleyan Missionary Society, for whom he worked rather longer. He also brought out in November of this

year his "Wreck of the *Reliance*," and he was also executing orders for America.

In February, 1844, Baxter's financial condition was such that he could go on no longer, and he called a meeting of his creditors, and laid before them the whole position, and his books and balance-sheet showed he then owed his family upwards of £2,500 for money they had advanced him. He stated that his losses were not attributable to any extravagance on his part, and he convinced them that he had always devoted not less than ten hours a day, and very frequently fifteen hours, to business. The creditors granted him every indulgence, and consented to allow him four years to pay his debts.

It is a commentary on human enterprise that the period of Baxter's finest effort should have been the most unprofitable. But Baxter knew not the word failure, if confidence in himself, and perseverance, could secure anything else—"All hope abandon," however pregnant a sentence for those to whom it was addressed, had for Baxter no meaning whatever. He was compelled to modify his methods—the period of fine work and his best effort must go, and the cheaper and inferior work, that the public required, must take its place.

Baxter's attention was first called, soon after he went to his Charterhouse Square premises, to embellishments in pocket-books, and by Christmas, 1846, many of his beautiful series of small prints had been produced, and to such advantage that in the year 1847 a public taste sprang up for his pocket-book illustrations, which were for the pocket-books issued by Messrs. Suttaby & Co., and the Religious Tract Society.

In 1845 he produced the last of his large missionary prints, other than those he produced for the *Patriot*, presently to be mentioned. He was now turning his whole thoughts to things more ephemeral and trivial, decadent but profitable.

In 1846 he was engaged by the *Patriot* to prepare portraits of some of the most celebrated British missionaries, together with historical pictures connected with remarkable events in missionary enterprise. These were to be issued at intervals of six months, but the artist, as we have shown, had other things on hand, as, in addition to his other enterprises, he was working for the *Child's Companion*. He suffered a

severe and protracted illness, and so, in one way or another, he fell into arrears with his work for the *Patriot*, for which the publisher, Mr. Tyler, had several times to apologise to his readers; and, when but three portraits had been completed, two of these, Williams and Moffat, being little more than reprints from his 1843 plates, and all being very inferior to the early prints, the series came to an end, and with it Baxter's labours in connection with missionary work, except the small print of Vah-ta-ah in 1857, and even this was probably produced some years before that date.

All his separate prints had in the past been prepared in a very painstaking, but withal laborious, manner. He did his best to obtain in every respect a complete and worthy picture, not only as regards its printing, but its mounting and general appearance also. The number of blocks used, too, was very large; for each of the two 1843 portraits of Williams and Moffat twenty-two blocks were employed, and for "The Coronation" and companion print probably thirty or more; but from the year 1845, when other colour printers had come into the field, he in some respects changed this, and he began a less expensive, and more expeditious process; but excellence and attention to detail were always his rule. "The Queen" and "Prince Albert," in 1848, were from twelve to thirteen blocks respectively, but for his still later work he employed considerably less—the large "Queen" for instance, in 1858, has only twelve; "The Dogs of St. Bernard," fourteen; and "The Fruit Girl of the Alps," eleven. Though some alteration in his process may account for the lesser number of blocks rather than any neglect of effort on his part to make the print complete, his early manner, though more congenial to his taste as an artist, was found less remunerative to his pocket, and his poverty, not his will, forced him to reconsider his methods. He was always anxious to make the skill of the artist prevail; and his idea was perfection at any cost.

Where Baxter had failed up to this date was, that he could not understand that any process that will not pay in a commercial sense is doomed to failure. He did not realise how complex a problem is colour printing, judged from a financial standpoint; but, as colour printing more and more establishes itself as one of the fine arts, who shall say that there will be no return to the Baxter methods?

Chromo-lithography was pressing on, but the most persistent rivals of Baxter were perhaps Gregory, Collins & Reynolds. This firm consisted, as to two of its partners certainly, and probably all three, of former pupils of Baxter, who ended their apprenticeship somewhere about the year 1843, and then established themselves in business in London, as wood engravers and printers in colours. Their address, as given in the illustration by them in John Minter Morgan's *Christian Commonwealth*, published in 1845, is 108, Hatton Garden, but in their illustration to *Peter Parley's Annual*, in 1846, drawn by Harrison Weir, it is Baxter's old address, 3, Charterhouse Square; and these men not only obtained work from several of Baxter's patrons, but they produced prints more or less on his lines, availing themselves of their knowledge to evade such infringement of his patent as would make an action at law successful, and yet encroaching so far upon his rights as to constitute a continual mortification.

A specimen of the work of this firm appeared in the *Art Journal* in 1846 (and very crude it is compared with that of Baxter), together with a high eulogy of Cundall's books, for which this rival process was largely used.

The article contained also an historical account setting forth how many attempts had been made from time to time to bring to practical perfection such a method of printing in colours as should be available for cheap publications like those of Cundall, but that no experiments that had ever come under their notice gave so fair a promise of success as those of that firm, nor had they ever before heard of so many as seven blocks being used.

They are careful to state that the process of printing employed was simple, but that the order of the blocks was not such as would be generally conceived, as the drawing was defined by the last. The first tint was the flesh, followed by yellow, next red, blue, or green, then brown, then neutral, and lastly black—*i.e.* a finished wood engraving which gave the outlines the markings and forces and shaded parts. It will thus be seen in lieu of Baxter's first print from an engraved plate followed by the blocks, they first used the blocks and followed them by an engraved wood block similar to a plate. This seems to have been very similar to Knight's patent in 1838, and both of them not

much more than colourable imitations of Baxter's process. Knight thought printing the outline first injured the sharpness and distinctness of the print.

In 1849 Mr. Reynolds, who had charge of the colour-print department of his firm, left London to enter Minton's well-known pottery works at Stoke-upon-Trent, Gregory entered the firm of Kronheim & Co., and George Cargill Leighton, brother of Blair Leighton (father of the popular artist of that name), another of Baxter's pupils, and who no doubt became acquainted with them as fellow pupils in Baxter's office, acquired the late business of Gregory, Collins & Reynolds, and set to work to try to improve this department.

In 1849 Baxter's patent expired, and as he was now making profit, he determined it was worth while renewing it, so he gave the required notice by Mr. John Mills, his solicitor, of his intention to apply for a renewal of the term of his letters patent, "dated at Westminster the 23 day of October 1835"; and thereupon Leighton lodged the following objection :

"MY LORDS,—

"George Baxter, patentee for oil colour printing (having had the benefit of his patent for 14 years and refusing to grant a license), has applied for a renewal or extension of the said patent.

"I, George Cargill Leighton, wood engraver and printer in oil colour of 19 Lamb's Conduit St., Holborn, together with the undermentioned persons Alfred Reynolds of Stoke-upon-Trent in the County of Stafford, Alfred Crew of Thavies Inn, Holborn, Harrison Weir, Thomas Thompson and Thomas Dowlen, all of whom have served an apprenticeship to the aforesaid Geo. Baxter's patent with the intention of practising the same when at liberty so to do, do hereby object to the petition for the renewal of George Baxter's patent for printing in oil colours being granted.

"*Mch.* 15, 1849."

[Signed by G. C. Leighton only.]

This objection was probably withdrawn because irregular in form, for in April 1849 we find another, also signed by Leighton only and

not purporting to be on behalf of the other apprentices as well. The objections in this second are rather more formally stated, as follows :

“ 1stly. Because its renewal to him of the exclusive privileges of working it would totally debar me, with others (who have like me served an apprenticeship of seven years to him under the full impression of participating in its advantages at the expiration of the patent granted to him) from enjoying any benefits in return for such service.

“ 2ndly. Because upon my application to him for a license, or for his consideration of the terms on which he would allow me the use of it until the expiration of his patent, he, notwithstanding the before-mentioned claims which I have to some participation in its advantages, from a seven years’ servitude to it as an apprentice to him, declined acceding to my request unconditionally, though I was desirous of paying him a fair consideration on such terms as he might have arranged for such permission, which I asked only on these terms, and not as a gratuitous permission in any way.”

And then he says :

“ These are the points on which I beg to ground my claim to your kind attention to the matter on my behalf and on behalf of those who like me have a right to it.

“ There are other points of opposition which might be made against Mr. Baxter’s patent on the point of the remunerative part of it, as to whether he has or has not had opportunities of repaying the outlay of abilities, time and expense in the making and subsequent working of it. On these points I could prove that he has had abundant opportunities for ample repayment of all during the term of his patent should it be necessary in order to strengthen my claim, but if not absolutely necessary I would wish to avoid the expense to both parties of witnesses, and any probable litigation resulting ; but this I beg to leave in your hands to determine what course is necessary to adopt.”

Leighton naturally had a great interest in preventing the renewal. It is not clear what had become of Collins. Charles Gregory gave evidence on the trial, on June 21st, 1849, but it is not stated why he and the others did not join in the objections.

The trial came on before Lord Brougham (who presided), the Rt.

Hon. S. Lushington, the Judge of the Admiralty Court, Lord Langdale, and the Rt. Hon. J. Pemberton Leigh, the Chancellor of the Duchy of Cornwall, Baxter being represented by Mr. Serjeant Shee and Mr. Montague Smith. Mr. Leighton was not represented by legal aid. The Attorney-General watched the case for the Crown. A very great number of Baxter's prints was produced to the Court, including "The Coronation," "The Opening of Parliament," and the pair of "The Queen and Prince Consort on the Balcony." These last two Lord Brougham desired to purchase, and asked how much Mr. Baxter would take for them. Mr. Serjeant Shee said, in response, the petitioner would feel much satisfaction in presenting the noble and learned lord with the specimens; but Lord Brougham was reminded by Lord Langdale that if he did not pay he would be accepting a present in an official capacity, and liable to impeachment.

The first witness was Mr. William Carpmael, whose evidence we set out in the next chapter.

After Baxter's younger brother William, the founder of the *Sussex Express*, had given evidence, David Roberts, R.A., said: "I consider it a most meritorious discovery, because it approaches more to what real art is and might be, than anything I am aware of, and most unquestionably I consider it a very great improvement upon what was done hitherto. As far as my own experience goes, it is a great thing for making the world at large acquainted with what is good in art, instead of what has hitherto been done, what is bad in art: for instance, if people can buy a small drawing like that of Prince Albert and the Queen for a couple of shillings, while in former times they could not be got for ten shillings, that tends to diffuse a knowledge of what approaches near a picture."

John Noble, M.S.B.A., corroborated Mr. Roberts.

An accountant produced and verified Baxter's ledgers and other books of his expenditure on his invention, and Baxter's travellers spoke of the moneys paid them to push the pictures.

Leighton on his side produced Alfred Crew and Charles Gregory, and when the latter had deposed to the fact that he had learnt all he knew at Baxter's office, and was then earning £2 12s. 6d. a week, the Attorney-General said: "Then, there is an end of the case." The

Court then advised Leighton to call no more witnesses, and Lord Brougham delivered judgment, of which the following are extracts :

“ Their lordships are of opinion that there is great merit in this patent, that it has been of very considerable public utility, but that it has been of no utility to the patentee—that he has made nothing by it. Without considering whether the amount of the loss is to be set down to his position of patentee and inventor or in the publication of prints and print-selling, at all events he has made nothing by it—that is clear ; and therefore their lordships are of opinion that the extension of the patent must be granted.

“ Their lordships consider this is a very useful thing to the public ; and that it has sufficient ingenuity to show merit, and that it is original, is most clear to their lordships by the evidence of the different persons who have been examined, Mr. Carpmael and others, as well as by the evidence given by the brother of the patentee, who gave very distinct and important and trustworthy evidence. The merit of it is shown by Mr. Carpmael’s evidence, by Mr. Roberts’ evidence, and by Mr. Noble’s evidence, Mr. Roberts being an artist of great merit himself and of celebrity, and Mr. Noble a member of the Society of British Artists. These gentlemen gave evidence of the thing being a great improvement. . . . But their lordships are also of opinion that it is of public utility, because whatever makes good prints, that is, coloured prints, almost with the merits of pictures or drawings, of easy access to the common people, to the cottagers and labourers, is of great use to them in every respect. It is a pleasure to them, and now it is made a cheap pleasure. It is a very innocent pleasure to them, and far more innocent than many other pleasures to which they are used to have recourse, and far more refined. It is of an improving nature to their minds, and whatever works tend to give taste of a refined and intellectual character to the working people are of very great benefit, not merely to their happiness but their morals and their good conduct in society ; therefore their lordships are of opinion it is a valuable invention in every sense. It has not, unfortunately, been valuable to the patentee. Now the case set up on the other side does not traverse at all any of these positions. . . .

“ The petitioner’s family have had to advance him £2,700, partly

owing to his invention and partly and chiefly to the unfortunate speculation to which reference has been made; but the case set up on the other side amounts to this; and it is peculiar—it is the first case of the kind I have seen; it is very peculiar.”

“Mr. Leighton says: ‘. . . My indentures, as well as those of Mr. Gregory and Mr. Crew and others, specify that we should be taught the art and mystery of wood-cutting and wood-engraving in all its branches, but instead of that Mr. Baxter only gave us moderate instruction in the general branch of wood-engraving and chiefly instructed us in the patent process . . . and if the patent process be extended, we shall no longer be able to gain our livelihood. . . .’ I hope the petitioner will have the benefit of the opinions expressed to-day, which will help him in his further proceedings, and my advice is, that he by past experience should take the benefit of his patent quasi patent by selling licenses, and not injure himself by speculations as a print seller. A man may be a skilful inventor and a very fit patentee originally to get a grant, and to get an extension of the grant, but a very unsuccessful speculator in merchandise and goods. That is my advice, and the advice which I always gave to my clients when I was at the Bar, namely, to sell licenses.”

The patent was renewed for five years, without any condition or terms whatever.

Baxter's pocket-book illustrations and the two prints of the Queen and Prince Consort were the first prints to bring in a compensation of profit.

It was not as President of the Judicial Committee of the Privy Council that Lord Brougham had first come into touch with Baxter and his work, for he had presided at the annual meeting of the Anti-Slavery Society in 1844, when Baxter received subscribers' names for his proposed print of Haydon's celebrated picture, which is now in the National Portrait Gallery, of the great meeting of delegates held in London in June 1840 for the abolition of slavery and the slave trade throughout the world, presided over by the venerable Thomas Clarkson, and which was to have been produced with the approval of that gentleman, and was to contain one hundred and thirty portraits of distinguished friends of the negro.

Furthermore, many of Baxter's prints of Raphael's "Holy Family" also bear upon them an intimation that they have been reproduced from the tapestry in Lord Brougham's possession, and have been published with the sanction of the owner.

The precise year in which this print was published is not known, but it was in preparation in 1848; for in a letter from Lord Brougham to Baxter, dated Grafton Street, May 1848, he says: "I want to show the 'Madonna' to the Duke of Wellington and others, and therefore wish you could send half a dozen to-day." In another letter, dated Cannes, October 1849, he says: "I'll thank you to put up a few specimens of your process, because I wish to let it be known as it so well deserves. If the 'Madonna' is done, pray send it."

And still further, and as an indication of the continued interest that was manifested in high places in the work of Baxter, we may draw attention to a statement in the *Sussex Express* of May 18th, 1850, that Baxter had "received the commands of His Royal Highness to attend at Buckingham Palace to explain to the Prince Consort the process of oil colour printing as employed in the production of a beautiful cabinet picture of the 'Madonna,' taken from a splendid tapestry belonging to Lord Brougham." His Royal Highness expressed a warm opinion in favour of the art, and highly complimented Baxter on his artistic talent, giving his warmest encouragement to the application of the art to "*large productions*." The newspaper states further that the art was practised in no other country than England, and thus we may infer that at this date no foreign patents were in existence; but there is a strong presumption that, as a result of Lord Brougham's advice to him to grant licenses, Baxter took the initial step of obtaining patents in Belgium, France, Austria, and probably also America and other countries at the earliest possible moment. It is most probable that, as a direct result of this interview, and on the suggestion of the Prince Consort, the portrait of the Prince, first published in 1849, was altered so far as to represent him wearing buckskin and not blue breeches. Even as late as 1856 we find Lord Brougham writing to Baxter on comparatively friendly terms.

Baxter shortly after he obtained his renewal devised the Baxter mounts, and profiting still further by Lord Brougham's advice, an-

nounced on them his willingness to grant licenses, some of them stating that he did so because the demand was greater than he could supply at his establishments.

Notwithstanding the valuable help given to Baxter by his brother William, a violent quarrel ensued between the brothers shortly after, which was apparently never healed ; in fact, it is more than probable they never again spoke—certainly they never again visited each other. The cause can only be conjectured. William was always at Lewes, near his father, and prosperous ; George was at a distance, and always in difficulties ; and probably his father and brother at last refused to finance him further.

Leighton, notwithstanding his evidence before the Privy Council, seems to have had no difficulty in pursuing the art of colour printing, and his productions were now championed by the *Art Journal* ; and an article which belongs to the year 1851 extols his work, and explains elaborately that the print of “The Hawking Party” after Landseer (certainly an improvement on anything done by Gregory, Collins & Reynolds), which accompanied the article, was produced from sixteen blocks by a young artist, who had devoted much time and labour to effect improvements in the art which Reynolds had brought to a higher position than it had ever before attained, and although, on the visits of the writer to Mr. Leighton’s press-room, he saw the various processes in operation, he would not, of course, be expected to go into the detail and reveal the secrets of the process, but it was almost the reverse of that employed by Mr. Baxter, the latter having merely to colour a finished engraving ; thus the effect was at once seen in each stage of the work, whilst the other could see what he was producing till all was finished.

A protest was made by Baxter against this article, and a few months later the *Art Journal* contained an account of his process, saying they were aware that he had carried it on for a considerable time with success, but as they thought “on an entirely different method” to Mr. Leighton ; but having received a communication from Mr. Baxter, who considered justice had not been rendered to him, and having visited his establishment and inspected a number of his productions, they were able to speak unequivocally of the success

of his exertions, "without in the least degree desiring to prejudice his competitor"; but they then went on to acknowledge that "it was not until some years after Savage that any proficiency in the art was gained, when Mr. George Baxter turned his attention to the subject. This artist, struck with the difficulty of producing coloured engravings of any artistic excellence for the masses, attempted to effect so desirable an object, but the defects of block printing, which became apparent at a very early period, proved insurmountable. There was success up to a certain point, but to advance beyond that by the same means was quite impossible, when the possibility of combining the use of metals occurred to him."

The article is exceedingly interesting, the more so as it is undoubtedly inspired by Baxter, and states, amongst other things, that Baxter had expended in his various experiments upwards of £8,000, and it expresses a hope that the circulation of his pictures, so elaborate and beautiful in their character, might supersede the tasteless daubs so constantly found in the cottages, and that the taste of the people might be cultivated thereby, and the minds of all classes refined; for, beautiful as were these productions, they might be purchased at so low a rate as to be within the means of the working-classes.

Baxter, having found a market for prints of a small size which could be sold at a very inexpensive cost, did not for some years after 1847 publish any large ones, which were very much dearer and apparently then less in demand; but the Prince Consort, at the interview with Baxter, having given his preference to large productions, Baxter announced in his *Pictorial Key to the Great Exhibition* (the Prince Consort, be it remembered, was President of the Great Exhibition), that the "View in Switzerland" and the "Day before Marriage" on a "large scale" would shortly be published. However, the former was not produced until 1857, and the latter until 1853. Like Leighton, Dickes, and many other colour printers of the time, he took a stand at the Great Exhibition. The official catalogue containing the reports of the juries says of Baxter's productions: "Nothing can be more beautiful and more perfect in execution than these charming plates printed in colours, but the articles being placed in the class more



THE MEDALS GAINED BY BAXTER.

especially relating to the fine arts, it is in that class that all account of their merit must be sought for"; and under that heading we find: "G. Baxter, London. The view of the exterior of the Great Exhibition Buildings and a female portrait [probably 'The Bride'] show very great skill in a process which so seldom yields a successful result. *Hon. Mention.*"

Baxter also received medals from the Emperor of Austria, 1852 (which was a great compliment, as the Austrians at the Great Exhibition exhibited the best specimens of chromo-lithography); New York Exhibition, 1853; Paris Exhibition, 1855; and from the King of Sweden, 1857.

The years 1850, 1851, 1852, and 1853 seem to have been specially busy ones, and in 1851 Baxter enlarged his premises by absorbing No. 12, Northampton Square. Although Baxter advertised very extensively up to this period, we find few, if any, of his advertisements after 1853.

In 1853, Robert Harrild, Baxter's father-in-law, with whom he had also been quarrelling for some time, died, but as the disagreement between Baxter and his brother was still so acute, and the former refused to be reconciled, difficulties arose as to both attending the funeral. Baxter also raised disputes about the will, and very great unpleasantness arose thereby.

On November 10th, 1853, Baxter's eldest daughter was married from Northampton Square, at St. Pancras Church. George Baxter, writing to his father in this month, says: "My brother William and I not being on friendly terms, I could not think of communicating on any subject with him," and he then gives an account of the wedding, which seems to have been of a somewhat sumptuous character, and states that he had paid upwards of £400 for his daughter's outfit.

Leighton about this time had become associated with the *Illustrated London News*, which was established in 1842. This journal, judging from the tone of its comments published in the week after the opening of the Great Exhibition, does not appear to have been very friendly towards Baxter, and in an article it sought to "damn with faint praise" his exhibits at the Exhibition, by saying they were "meritorious in execution, pretty, and pleasing"; but added that most of his prints

were "inartistic," and some contained "very bad drawing." The critic, whose opinion was quite opposite to that of the jury of the Great Exhibition as we have before shown, singled out as being the best of Baxter's collection a reproduction of the Raphael's "Madonna" of Lord Brougham, which we have before mentioned, and observed that this had "a very finished look"—which this print never had; and then he went on to argue that Leighton's productions ranked much higher as works of art, and concluded with a scarcely veiled piece of sarcasm and personal feeling that Baxter's patent had been renewed, "thanks to Lord Brougham."

Baxter's patent having expired, Leighton began in 1855, in the *Illustrated London News*, to produce coloured illustrations more or less on his lines; and afterwards used his process for his own business, with great profit to himself. Some of these in the *Illustrated London News* were drawn by Harrison Weir, and this journal deserves the credit for being the first English newspaper to produce coloured work, and though in its early appearance it was poor indeed, some of Leighton's later prints were very good.

Baxter, although not now protected by a patent, retained his pre-eminence, and no one approached him in general excellence. He was producing and circulating throughout the world a very large number of his prints. His process was also very extensively used by others. He continued to call himself the patentee.

In the year 1853 he exhibited at the New York Exhibition, and enhanced his reputation in America by his prints of the building, of the negro boy in "Me warm now" and "The Slaves," the last two having reference to the slavery question. In this country in this year he produced some of his series of admirable miniature portraits. In 1854 his complete series of "Gems of the Great Exhibition" appeared on sale at his stall at the Crystal Palace, Sydenham, opened in this year, and arrangements with him were made by the directors of the latter building for the production of a series of gems of that institution, but for some reason this was never completed. In the books of the Crystal Palace for the year 1854 appears an entry as a stall-holder of "George Baxter, Specimen Oil Colour Picture Printing," so he must have taken it from the opening, or very soon after.

From this time he seems to have discarded book illustration and original design, and to have devoted himself, as had been his ambition from the beginning, to the reproduction of well-known pictures, with or without variations, for in this respect he does not seem to have been very particular. After producing his Baxterotypes, about 1855, as a kind of counter-effort to the progress of photography for illustrative purposes, then just come into general use on paper, he dabbled a little himself in the actual process of that art, and produced a series of photographs; but these are of no importance and demand no more than this passing allusion.

In 1855 George Baxter seems to have been still quarrelling with the Harrild family, and at the time of his father's golden wedding, so uncomfortable was it, that the father felt constrained to postpone an intended visit by his son George because one of the Harrilds would be there. This George resented, and wrote to his father: "He should not, I consider, have had any weight in preventing your son's visit on such a joyful day, and this son, not the youngest, but the eldest, in your family, and one whose works have been an honour to the family and name of Baxter and Harrild—but away from Lewes, and almost forgotten." In 1856 he was at enmity still with his brother, and his father wrote to him: "I am sorry that you should continue on bad terms with so many of your friends and for so many years that you were quarrelling with the late Mr. Harrild . . . one would think you were in your element in quarrelling. . . ."

In November 1858 his father died, and George refused to attend the funeral. He then printed a pamphlet containing an account "of the original causes, the insults, indignities, and gross provocations put forth towards him by his brother and his wife," and wrote to his mother announcing his intention to publish it, and said: "I have no doubt but these remarks will hurt your feelings, which I am sorry for, but it is my duty to make complaints where there is such an unusual and extraordinary cause for them—indeed, such a case never has been known in Lewes." Notwithstanding his father's will forgave him "all sums of money which he had from time to time advanced to him to prosecute his success in life," and gave him a legacy, on his mother's decease, of a substantial sum, it was an offence he did

not forgive that he was not appointed one of the executors. It is to be feared, too, he was, and continued, at enmity with his mother.

In the year 1858 he contemplated making a more serious use of photography, for he invented a plan for colouring photographic pictures in oil colours by wood blocks, by means of lithographic transfer paper. After he had duly filed his specification the letters patent were sealed on April 12th, 1859 ; but his scheme was either not really practicable, not likely to be profitable, or he had not the means of carrying it out, for he never seems to have made any use of it, and, as far as is known, no prints in this process by him were sold. There is no doubt that chromo-lithography was a serious menace to him throughout, and especially the introduction of the cheap German lithograph. Whatever may be the merits of Baxter's process for the production of artistic effects, it was unequal to the growing demands for expedition, economy, and number.

In 1860 Baxter was still in pecuniary difficulties, and he gave up business. In May of that year Messrs. Southgate & Barrett, the auctioneers, "by order of the proprietor, who is retiring from his artistic labours," announced a sale by auction of "the remaining stock of valuable engravings, plates, and blocks, and the patent plant, lease, machinery, and fixtures"; and the purchaser of the lease was to have permission to use Baxter's name as his successor.

Altogether one hundred and nine engraved steel plates, with their blocks, the latter being stated to have been "drawn, engraved, and highly finished, by the patentee himself," "whose artistic talent and perfect mastery of the graver had supplied everything with regard to the blocks to a certainty," and over 100,000 prints were catalogued, the sale lasting a fortnight. The prints were stated to consist of "facsimiles of ancient and modern oil paintings reproduced in all the brilliancy of colour, variety, and mellowness of tone and grandeur of effect." This catalogue is now extremely rare and interesting.

The London sale was followed by others in the provinces during the next two or three years. Most of the plates and the plant were bought in, and the son entered the service of Messrs. Vincent Brooks, Day & Son. What the father did then is not clear, but no doubt he

continued in financial difficulties, for we find him mortgaging his reversionary interests under his father's will in December 1863.

It has been stated he assisted in the production of his prints by Messrs. Vincent Brooks, Day & Son under an arrangement with them ; but we think the following extract from a letter written by the son in August 1875 expresses the true position : “ When at Vincent Brooks', Lithographers, of Lincoln's Inn, my father called on me, requesting that I should solicit Mr. Brooks to purchase his stock of steel plates and colour blocks which had been kept back from the Bankruptcy Court. I put the matter to Mr. Brooks, and succeeded in effecting a sale, which amounted to £400 paid in 6 months' bills to my father, but with an understanding that I took up the management of the same, and my father lent him presses to work the same, which were as follows : one letter press, two copper plate presses. These presses my father said I might have, that was, if he did not require them himself. I worked the business, V. Brooks purchasing other presses as he required them from elsewhere. At the end of four years Brooks found the business did not pay, being too expensive a process, and, as my former place had been filled up in the meantime, I should consequently have to leave, and I must try and get a customer for the plant, which I did. Mr. Le Blond, of Budge Row, Cannon Street, became the purchaser for the sum of £300. My father died during my stay at Brooks'.” George Baxter, Jun., it is certain, was in Vincent Brooks' employ in 1866, but we think that at least one of the dates given in this letter is incorrect. If the sale to Mr. Vincent Brooks was after the bankruptcy in 1865, then it would not be as long as four years later that the sale to Le Blond took place. We think the assignee in bankruptcy did not leave the assets to be sold in this way to the detriment of the creditors, but that Baxter, being in desperate need of money, was at last compelled to sell his treasured plates and blocks, and that he did so about 1864, and therefore before his bankruptcy, but that the price he received did not relieve his necessities, and the inevitable soon followed.

Some plates may have been kept back, or it is just possible that Baxter by some device may have kept the whole back.

In January 1865, on his own petition, he was adjudicated a bank-

rupt, and the reversion to the legacy left him by his father was sold by the assignee in the bankruptcy, so that at this period Baxter was personally without means, and was often in great straits to find a few pounds; but "The Retreat," his residence at Sydenham, was purchased by his wife's family as a home for them. It was fortunate for Baxter that not only had his wife comfortable means, but his son-in-law was also well-to-do, and therefore there was no fear of his being in want; indeed, from one source or another, it is believed all his debts were ultimately paid in full. If ever a man knew how to squander money that man was George Baxter, but this he was not allowed to do if it could be avoided. "The Retreat" was, like Baxter himself, quite out of the ordinary. It was built from his designs; it was a one-storeyed edifice throughout, all the bedrooms being on the ground floor. The roof was flat, with the exception of a dome over the drawing-room; the ceiling of this room was elaborately painted by Baxter personally, as well as the panels of the doors. The grounds were extensive, and laid out with considerable skill. There was an avenue of nut trees and also blackberry bushes, and a ditch had been converted into a water-cress bed. At the time the house was built the lease only had about forty years to run, so that it was an act of folly to build such a house on land held for so short a term.

An illustration of this interesting structure will be found in the *Manual*. After Baxter's death the family continued to reside in it until the termination of the lease. It has since been pulled down, and the site cut up, and it is now covered by small villas.

He did not give up his interest in his art, and even at his death some unpublished designs were found in his pocket.

George Baxter was of medium height, his hair dark and curling, his complexion florid. He was devoted to his art, contemplating, even at meal-times, his prints, in search of opportunities for those minor emendations which different states of his plates reveal. He always believed his process would produce him wealth, and in his expenditure he acted as though it had done so; consequently, from the outset of his career to the end, he was beset with money difficulties. He made money at times, yet never had any, and disgusted those who would be his friends, by his extravagant ways and eternal desire to

borrow ; whatever he earned, his expenditure was ahead of it. When at last he had exhausted their patience, and loans were not forthcoming from them, he seemed to lose all command of his temper, and would heap obloquy upon them. As a consequence, he died estranged from every one ; indeed, it is more than probable that so long as Baxter lived no member of the Baxter or Harrild families except his own wife and children ever darkened the doors of "The Retreat," and his wife was quite cut off from all her relatives. He was often abrupt in manner, impatient of contradiction, hot and hasty, and strong in his belief that no rivals could equal him. Many events in his career tend to show how his failings were drawbacks to his material welfare. However, from one cause or another, after a life of disappointment and toil, he died a financial failure, an undischarged bankrupt, but fortunately not in want. His business ability was in inverse ratio to his talents as an artist. His devotion to his art overwhelmed his care to superintend the business details of his office ; so long as he could pursue his art he would not care or take the trouble to see whether any of his employees were helping themselves out of his till.

On a casual acquaintance the impression he made on others was more favourable, as an instance of which, in the *Life of Mary Russell Mitford*, by Mr. L'Estrange, that kindly Christian soul, writing to her father, on February 1st, 1835, from Three Mile Cross, says : "I have to-day an unexpected visitor, in the shape of an artist sent by Mr. Geo. Whittaker, to take views for an edition of *Village*, with eighteen plates. I tell you this, because it may be good to know in your negociation with Bentley." And again, in another letter by her to her father, dated February 3rd, 1835, she says : "You would be very much astonished, my dearest father, at my hasty note yesterday, but not more than I was to receive a letter from Mr. Geo. Whittaker, begging to introduce the bearer, Mr. Baxter, as a gentleman whom he had employed to illustrate a new edition of *Our Village*, and requesting me to point out the subjects. Finding that the illustrations were to consist of eighteen splendidly finished wood-cuts (for I never saw engravings on copper more beautifully finished), we consulted, and agreed to sally forth immediately, in quest of the most desirable

scenes. Accordingly, I took him to Serle's Mill, which, by Mr. Terry's help and mine, he contrived to sketch just as it was, and a beautiful design it makes ; then to old Hodges, he wanting to do a bit of the Parsonage for a background to a scene in 'The Vicar's Maid' ; then to Geo. Dawson's fishing-house, from the water, which will be most beautiful. I went in at Hodges' and called at the Smiths', who asked me and the artist to dinner, to meet the Walters. However, of course I declined ; but after making these three drawings we came home in the dark, and I gave him your bed for the night, chiefly to save time in the morning, he being (as artists generally are) a very respectable, nice man. To-day Martha made him an early breakfast ; and he has taken sketches of the village from both ends ; a sketch of the garden from the greenhouse, of the church, of a scene on the common, for a snowstorm, of an old house [the Gores], of the bridge by Smith's, for 'Jessy Lucas,' and, lastly and chiefly, an incomparable likeness of dear Dash [Miss Mitford's dog], who is to be represented, on a larger scale than the other things, with the two magpies. We have also agreed on the other subjects ; and I got him an early dinner, and have sent him off into Reading, to get, somehow or other, to Windsor to-night. He wanted to take a view of the Castle to-morrow, for another work on which he is engaged. I gave him a bottle of Mr. Goodlake's claret, instead of port, and took all the care of him I could. He is very civil indeed, and has promised me some India proofs of the cuts. By the bye, they are not to be great pictures, filling the page, but beautifully finished vignettes, printed on the same page, either with the title or the beginnings of the article. This, he says, is the present fashion for illustrating books. He is the man so much talked of in the *Athenæum* as the inventor of the new art of printing in colours, imitating oil paintings by engravings on wood. He has promised to send me a specimen ; and we have had some talk of bringing out a book of flowers in that way, if Whittaker will agree for it. It would be beautiful ; but of course that is Mr. Whittaker's affair."

No doubt he had much to try him—many disappointments, trials, vexations, worries ; and, notwithstanding they were of his own creation, he would nevertheless have to endure them. His son George unfor-

tunately inherited all the financial weakness of his father, but not his inventive or artistic talent. After he left Vincent Brooks' he too was always in money difficulties. He tried his hand at colour printing in various places, amongst others at 17, Montpellier Street, Birmingham; and in 1875, writing from that address, he says: "I have had to give up the method of printing practised by my late father, as I found that the steel plates were far too expensive for the present low price of work. I have within the last year had to adopt the lithographic printing, a suggestion of a needle manufacturer, and have found it to be a far more advantageous method, as I am able to draw all on the stones myself, without the expense of steel plates." He ultimately went to New Zealand, and, it is stated, died a few years ago, under tragic circumstances.

George Baxter, Sen., was in many ways, however, of a kindly and charitable nature. He gave part of the proceeds of some of his prints to help Williams' family, to assist the missionary schools at Walthamstow, and to aid other good causes. In 1866 he was entering an omnibus at the Mansion House, London, as another omnibus drew up, when either the pole or horses struck him with violence on the back of his head. He was assisted into the omnibus, where he appeared to lose the use of his hands and power of thought, for at the same time he let fall a parcel of money, about £27, which was never recovered, although some of the notes were traced into Wales. Apoplexy supervened, and he died at "The Retreat" on January 11th, 1867, and was buried at Christ Church, Forest Hill, where a red granite obelisk marks his resting-place. The inscription on the monument describes him as "Inventor of oil colour painting." The certificate of his death describes his end to "apoplexy and paralysis, from an accident."

A notice in the *Sussex Express*, of which journal his brother was proprietor, says: "His works are very numerous and elaborate, and have never been equalled." Lithographer, engraver in wood, mezzotint, stipple, and aquatint, publisher, inventor, colour printer, and accomplished artist—and how accomplished only those who have been privileged to see some of his wonderfully minute miniature water-colour drawings, fully know—George Baxter, both from the

point of view of his talents and his failings, was no ordinary man.

Judged from the standpoint of the prints, from his own design, of "The Coronation," "Opening of Parliament," "Launch of the *Trafalgar*," "Wreck of the *Reliance*," "Ordinance of Baptism," and "Landing of the Missionaries," with their numerous portraits, one feels that while as a colour printer in his particular line he is unsurpassed, he was prevented, from the other circumstances of his life, from attaining his full development, either as a printer, an artist, or as an inventor, and that under more favourable auspices he would have left us evidences that he was capable of far greater achievements.

CHAPTER III

BAXTER : THE PICTURE PRINTER

It will be perhaps interesting to try and assign to Baxter his actual place in the world of colour printing, and, in order to do so, we will trace a little in detail the history of that art from its earliest manifestations. There is no record, in Europe, at least, of any coloured picture being transferred to vellum or paper by mechanical means prior to the invention of printing. Before then, all the beautiful missals, horæ, and other books, were wholly produced by hand, the text being engrossed in black, and the initial letters and some other parts being illuminated in colours. When the press expedited this laborious process as regards the text, naturally a means was soon sought of mechanically producing the coloured parts as well ; it was from this desire colour printing originated.

From that time to Baxter's day the only ways known of mechanically producing coloured prints were : (a) from wood blocks only ; (b) from metal plates and wood blocks combined ; (c) from metal plates only. As well as the difference in the materials employed for metal and wood engravings respectively, there is, as Ruskin tells us, the further great distinction : " In metal engraving you cut ditches, fill them with ink, and press your paper into them ; in wood engraving you leave ridges, rub the tops of them with ink, and stamp them on your paper." In other words, wood blocks are cut in cameo, thus forming a type ; metal plates are cut in intaglio. Before describing the metal-plate processes, we will give a short outline of the growth and progress of wood-block printing in colours.

Printing was invented in Germany about 1454, and the capital letters in the Psalter of Faust and Schœffer, printed at Mainz in 1457, which contains the first known mechanically coloured print, would

44 PICTURE PRINTER OF THE NINETEENTH CENTURY

thus be very nearly contemporary with the introduction of typography. Similarly, printing was introduced into England about 1476, and the *Book of St. Albans*, printed in 1486, not only contains the first coloured typographical impression in this country, but is also within a few years of the first English book illustration of any sort. The illustrations to both these books are from wood blocks.

A few other instances of printing by wood blocks, in two or more colours of a simple character, are known late in the fifteenth century, but in the sixteenth century we find the coming of what are known as the "Chiaroscurists." In the earliest colour printings from wood blocks each tint was allowed to stand by itself; but the chiaroscurists went a step further—they superimposed one colour on another. These early printers in "chiaroscuro" imitated by means of the printing-press the then prevalent drawings of the great masters of that age, who usually made the studies for their paintings in bistre or sepia, or of two or three tints of the same colour of varying intensity, and the chiaroscurist copied these drawings.

Chiaroscuro flourished in Germany and Italy, its greatest perfection being between 1518 and 1540. Amongst many others, the names of Lucas Cranach, Albert Altdorfer, Michael Wolgemuth, John Ulric, Mair, Hans Baldung, and Hans Burgmair, in the former country, and Ugo da Carpi, Antonio Fantuzzi, Joseph Nicholas Vincentini da Trente, and the prolific Andrea Andreani in the latter, have come down to posterity as masters of the art in that age.

All these early prints were usually confined to three blocks only, the first printing the outline of the subject and the stronger shades, the second the lighter ones, and the third a general tint printed over the other two; but in 1557 Hubert Goltzius, at Antwerp, for the first time used an etched metal plate for his outline instead of a wood block. He realised what Baxter found nearly three centuries later, that colour printing from wood blocks is greatly benefited by combining with it a metal plate. None of these prints were in any sense representations in positive tints, that is to say, in the natural and proper colours, as we understand coloured pictures at this day. They were little more than prints in shaded monochrome.

When the chiaroscurists ceased, block printing fell into disuse, but

it did not completely die out, and in the seventeenth and eighteenth centuries, Bloemaert, Businck and the Le Sueurs in France, and Coriolano at Bologna, were at work on the process, the prints they produced being mostly after the manner of Goltzius.

Some centuries elapsed before the appearance in England, after the *Book of St. Albans*, of any mechanically coloured prints. Kirkall, however, in 1721-4, published twelve chiaros, and in these he introduced a mezzotinted copper plate for producing the deeper shades and some other parts, and added his colours by wood blocks. Knapton and Pond, Count Zanetti, and lastly Skippe, were a few others who at this period in this country worked in chiaro, with or without the aid of a plate; but by far the most interesting name at this time is that of John Baptist Jackson, a pupil of Kirkall, and who, in 1754, published a volume entitled *An Essay on the Invention of Engraving and Printing in Chiaroscuro, as Practised by Albert Dürer, Hugo da Carpi, &c., and the Application of it to the Making of Paper Hangings of Taste and Elegance, Illustrated with Proper Colours*. His illustrations to this book were in oil colours from wood blocks only. He was the first (except Le Blon, to be mentioned presently) to break away from the colour traditions of the chiaroscurists, and to print in positive or natural colours in lieu of the bilious-looking tints in use up to that period.

Jackson's efforts, however, led to nothing permanent, and he had no imitators until William Savage, in 1819-22, published his book called *Hints on Decorative Printing*, in which he introduces, in water colour, prints in positive colours from several blocks, one being from as many as thirty. Following Savage, after an interval of some years, except for a small illustration to *Puckle's Club* in 1820, came Baxter. As will have been observed, the block printers, from a very early period, encroached upon the domain of the metal-plate worker. We will now give a short history of these workers from metal plates.

James Christopher Le Blon, a naturalised Frenchman, in the year 1719, invented what he called "printing paintings," and later described his method in a volume he published in London (somewhere about 1727), which he called *Colorito*, "or the harmony of colouring

in painting, reduced to mechanical practice, with easy precepts and infallible rules, together with four coloured figures, in order to render the said precepts and rules intelligible, not only to painters, but even to all lovers of painting."

It is not easy to overestimate the importance of Le Blon's work in the evolution of mechanically produced pictures. Each of these two books—those of J. B. Jackson and J. C. Le Blon—may be said to have originated a new art, *i.e.* the production of pictures in their natural colours, the one from wood blocks, the other from metal plates. Le Blon may also be said to be the inventor of the three-colour process also, for in his book he indicates that a painter can represent all visible objects with the three colours, yellow, red and blue. Acting on this principle, he resolved each portion of his picture into these parts, making three plates, that is, one for each colour, to be impressed, in register, over a mezzotinted key or foundation engraving in black. This foundation engraving, it will be observed, was exactly the principle upon which Baxter relied for his patent, the difference in the two principles being that Le Blon used for imposing his colours a succession of metal plates, whilst Baxter employed a series of wood blocks.

Le Blon obtained an English Royal Patent, and formed a company, but it met with little success, and he took his process to Paris in 1735, where after his death it was continued by Gautier Dagoty, one of his pupils, and by others. Le Blon having given the impetus, the art grew by degrees, until Paris by the end of the eighteenth century seems to have revelled in colour printing from plates. It is to this grand artistic period, both in France and England, that we owe the inventions also of aquatint and stipple in colours.

The method of aquatint, which is a species of etching—that is, the metal plate is worked on by acids and not by the graver—is usually ascribed to Jean Baptiste le Prince; but Paul Sandby it was who introduced it into England in 1775, where it had considerable vogue, and was much in use in the early part of the nineteenth century for the publications by Ackermann and others.

The first Englishman to work successfully in stipple was the unfortunate William Wynne Ryland, who learnt the art in Paris,

the inventor most probably being a Frenchman. Ryland was followed by Bartolozzi, Burke, and many others.

In France, in the latter end of the eighteenth century, Alix, Janinet, Descourtis, Debucourt, and others were producing their beautiful and elaborate prints by these processes, several of them being often combined in one print, and sometimes a succession of as many as eight or more plates being used.

Towards the close of the century, printing from mezzotint plates in colours was revived in England, but whilst in France the principles of Le Blon were adopted, and a succession of plates was used, in England, on the contrary, the practice was to colour different parts of one and the same plate, and then to take an impression by one operation. Connected with this revival, the Wards, J. R. Smith, Val Green, Earlom, S. W. Reynolds, and others will for ever be remembered.

These several schools, together with Blake's unique system of etching in relief, make the latter part of the eighteenth century famous indeed in the annals of colour work from plates.

We may observe here that, just as the early printers imitated mechanically the illuminated capitals, and the chiaroscurists imitated the studies prevalent in their day, so did the stipplers imitate the chalk drawings and the aquatinters the drawings in sepia and Indian ink, and, later, Baxter the paintings in oil, of their time. After the close of the eighteenth century, colour work from plates rapidly declined. It will thus be seen that, whilst the production of mechanically produced pictures from metal plates had made great advances, picture printing from wood blocks had made none up to this period.

We will now resume our general survey. Although colour printing originated in books, the general method of illustrating them had from the earliest times, up to Baxter's day, been either plain black-and-white engravings or wood-cuts, or these same illustrations coloured by hand. Chiaroscuro prints and impressions from metal plates had been very little used for this purpose. After the end of the eighteenth century, however, aquatint was, as we have said, considerably employed, but was generally either in monochrome or hand-tinted, but occasionally a few tints were impressed.

J. B. Jackson in his book claimed to have recovered the lost art of the chiaroscurists, and he says that, although their works remain the manner in which they were done was entirely lost, since no writing or other remains were to be found by which the method of former artists could be discovered, or in what manner they executed their works, and then he argues that "to recover a lost art is scarcely less creditable than to invent a new one."

It was in the year 1754 that these lines were penned, and, as showing what little progress had been made in England in the meantime in block printing, Savage, in his book, written nearly seventy years after, speaking of the art, says: "I discovered that the utmost I knew was little, compared to what I believe the art is capable of performing; for new lights were continually arising." And again he remarks: "I have been obliged to make a number of experiments, which have opened a wide field to view; for hitherto I have been wandering on a road so long disused that my path was scarcely discernible." And likewise he says: "Many artists held that the process was not capable of giving even an imitation of a drawing." And further he remarks: "I had long felt that the powers of it might be extended considerably; and that the old practice of printing in chiaro might be restored, and the imitation of coloured drawings be attempted with success, so as to give facsimiles of the productions of different masters, at a small expense, to serve as studies, or for the decoration of rooms, where, if framed and glazed, the eye should not be able to distinguish them from drawings." And he concludes by saying that "printing will ultimately, through the aid of ingenuity in design and colouring, enable the press to decorate its own productions with an elegance and splendour well suited to that art which bestows so many blessings upon mankind," and prophesies, "that the art will ultimately, in more able hands than mine, be carried to a much higher state of perfection than I can ever flatter myself to arrive at in the pursuit."

Savage was a printer merely, not an artist. He did not know, as Baxter so fully did, how to gain the full advantage of a block; he had an idea that a perfectly flat surface was all that was required, consequently he did not practise what is called "overlaying," which

is to get a stronger impression upon one point than another, and which gives a bold gradation of tint. Although as a colour printer he was not successful, his efforts being flat and woolly, still he deserves an honourable place amongst those who had endeavoured to develop the art ; but he little thought how soon his predictions would be realised.

We have endeavoured to show that from the time (a) of J. B. Jackson to that of Savage, and (b) from Savage to Baxter, no progress was made in England in block printing. We desire to emphasise this because—curious as it may seem—there are certain statements by Baxter to the contrary, which we shall mention presently.

In support of the former proposition, we quote *firstly*, Bewick. In his *Memoirs*, written much earlier, but not published until 1862 (he died in 1828), he says : “ that in his judgment prints might with good effect be made from wood blocks printed in colours like paper hangings, of subjects fit to embellish almost every house throughout our country, and that although he felt much difficulty in any attempts of his own to produce such impressions, yet the principle would shine out under the skill and management of some eminent engraver in wood, who was gifted with the painter’s eye, but the inventor of such a process would need to provide that the ink should not smear on being slightly rubbed, and that the print should retain its colour and general appearance permanently. Moreover, the inventor must remember that these properties had never been obtained in ink where oil only had been used.” And *secondly*, John Jackson, in his *Treatise on Wood-engraving*, published in 1839, says : “ From 1754 . . . to 1819, when the first part of Mr. Savage’s ‘ Hints on Decorative Printing ’ was published, the only chiaroscuro wood engravings which appear to have been published in England were those executed about 1783 by an amateur of the name of John Skippe.”

And in support of the second proposition we quote *firstly* from John Jackson’s monumental work again, and he says : “ From the time of the publication of Savage’s ‘ Hints ’ and the tinted illustrations of ‘ Puckle’s Club ’ no further attempts appear to have been made to improve or extend the practice of chiaroscuro engraving and printing in colours till Mr. Geo. Baxter turned his attention

to the subject.” *Secondly*, nearly all the early books illustrated in block printing by Baxter claim his embellishments to be a novel process. *Thirdly*, the *Athenæum*, referring in 1834 to *The Feathered Tribes of the British Isles*, illustrated by Baxter, says: “We note as a curiosity a small vignette on the title-page of each volume, engraved on wood and printed in colours.” *Fourthly*, the *Official Catalogue of the Great Exhibition of 1851*, speaking of Savage’s book, says: “His recipes for making coloured inks are, however, incorrect, and, although merit is due to him for again calling the attention of printers to the subject, it is perhaps owing to the imperfection of his inks, as he describes them, that this beautiful branch of printing remained so long neglected after his book was published.” *Fifthly*, in *Records of Science*, written by R. D. Thomson and Thomas Thomson, published in 1835, an article entitled “Printing in Colours” says: “It has long been a subject of regret that, notwithstanding the high state of perfection which the arts of printing and engraving have reached, hitherto attempts at printing in colours have been attended with complete failures. Mr. G. Baxter, wood engraver, King’s Square, Goswell Road, has, however, succeeded in printing in colours from wood so successfully that we consider it proper to call the attention especially of naturalists to the works of this meritorious young artist, who, being master both of engraving and printing, will be enabled, if properly encouraged, to make great improvements in this interesting branch of art, which he may be said to have originated. We have before us a delineation of ‘Howard’s Modifications of Clouds,’ in which the new style over the common method of colouring is most strikingly exhibited.” And, *sixthly*, in an article headed “Picture Printing in Colours,” in the *Illustrated London News* for May 10th, 1851, it is stated: “In 1818 William Savage published a quarto called ‘Practical Hints in Decorative Printing,’ which contained some bold and clever illustrations of the art of colour printing, but, as far as regards its adaptation to the representation of pictures, we know of nothing further being done with it until Mr. Baxter took out a patent for printing in oil colours from wood blocks and steel plates conjointly, and produced the illustrations to the ‘Cabinet of Paintings.’ ”

The *Illustrated London News* was a somewhat unwilling witness, and omits all reference to what Baxter had done prior to his patent, but it seems conclusive as to his being the pioneer we claim him to be.

Now for Baxter's statements. In a letter written by him to the *Daily News* in December, 1856, and set out elsewhere, speaking of Savage's volume, he says : "I deny that in the work . . . there was shown any evidence that it consisted of any improvement upon a long known and practised process, any revival of it, or any combination calculated to add to previous experiences"; and he also says : "That art has long been known and practised for the purposes of ornamental block printing, the illustration of children's books, and other general purposes."

Assuming the wood-block prints of Savage were no improvement on those of J. B. Jackson, the publication of those of the latter, seventy years previous, could hardly make the art "a long known and practised process." Surely Savage's efforts were at least a revival of "the process," and we cannot help thinking, as Baxter's letter was dated in 1856, his memory either played him false, or else he was very unfair on Savage, who, being then dead, could not defend himself. As to the second proposition, in the specification for his patent Baxter says : "My invention consists in colouring impressions of steel and copper plate engraving and lithographic and zincographic printing, by means of block printing, in place of colouring such impressions by hand, as heretofore practised, and which is an expensive process, and by such improvements producing coloured impressions of a high degree of perfection, and far superior in appearance to those which are coloured by hand, and such prints as are obtained by means of block printing in various colours uncombined with copper, steel, lithographic, or zincographic impressions." "The process of printing landscapes, architectural, animal, and other decorative impressions, by means of wooden blocks, being well known and in common use, it will not be necessary to enter very extensively into a description of that art—it will be found that successive colourings and tints, of a series of blocks being received on copper or steel plate or lithographic or zincographic impressions, more body and character will

be given to the finished print than when the coloured print is the result of the same series of blocks taken on plain paper, which has been the practice heretofore."

We do not know to what Baxter refers in the latter sentence, but it may be that this very proper express repudiation of any claim for novelty for block printing was to satisfy the requirements of the Act of Parliament then just passed, which enabled patentees to expressly disclaim any part of their invention, the novelty of which was doubtful, in order to prevent, as was the case before the Act, the whole patent being void.

It is true that some impulse had been given to colour printing in the early part of the nineteenth century by the State lotteries, the organisers of which struggled to render their schemes attractive by means of their tickets and advertisements, many of which were printed, no doubt often from wood blocks, in two or three colours. Baxter may have had these in mind, but notwithstanding this he, as we have said, continually claimed novelty for his own process, which, primitive as it was in the beginning, he must have thought a considerable development of the art of the lottery men, who never made any attempt to imitate a washy tint.

From the time of the abolition of the lotteries progress in colour printing declined, and in the year 1827, when Baxter came to London, it had almost ceased to exist, but Leggett and De la Rue had made improvements in printing-inks; and greater durability, therefore, economy and expedition, had been obtained by the employment of steel in lieu of copper plates.

Better means were now at hand; the man alone was needed. Some speedy, cheap, artistic method for book illustration and commercial purposes in colours was required, but it must be one equal to the demand of great numbers. For book illustration, impressions from metal plates were not very practicable—there were great delay and additional expense with them; wood blocks forming a type were much more convenient, but, on the other hand, no great quality of picture could be obtained from them. These were the difficulties to be overcome. Baxter never completely surmounted them, for directly he adopted a plate as part of his process and obtained a better work

of art, it was only at the expense of economy and expedition. He never did completely satisfy the publishers by his book illustrations, and perhaps, clever as his work was, he could never have hoped to do so in the conditions then prevailing, but he was the first who showed the way—he was the pioneer, and others followed. For years his process was the predominant method ; and from his day to our own colour printing has never ceased in some form or other. He found hand-tinted aquatint the prevailing method, so he used aquatint also, but he expedited the process by printing instead of hand-tinting. He utilised for greater durability the steel plates instead of copper—indeed, without them his process would not have been practicable—and he obtained more artistic effects by using the improved printing-inks.

We have every reason to think Baxter's " Butterflies " was produced about 1830. He may then have already come in contact with Mudie, who was probably in close association with Bewick when that eminent wood engraver was in London in the summer of 1828, and it is not an unreasonable supposition that Baxter derived inspiration, if not direct encouragement, from the great Newcastle artist, whose ideas on colour printing we all now know, and which Mudie must have known then, for he states in the preface to the *History of British Birds*, published in 1834: " The vignettes on the title page [the only part Baxter illustrated] are novelties, being the first successful specimen of what may be called Polychromatic printing, or printing in ' many colours ' from wooden blocks. . . . By this method every shade of colour, every breadth of tint, every delicacy of hatching, and every degree of evanescence in the outline can be obtained. . . . In carrying this very beautiful branch of the typographical art successfully into effect Baxter has, I believe, completed what was the last project of the great Bewick, but which that truly original and admirable genius did not live to accomplish."

It is worthy of observation, also, that, judging from the favourable notice of Baxter in his book, he was also in close touch with John Jackson, who was a pupil of Bewick, and Bewick and Jackson certainly met in London in 1828. Whether Baxter copied any of his ideas from his predecessors it is difficult to say ; we believe he did

not, and that he knew nothing of them, but that he was an entirely independent worker and re-inventor. It is clear that he was a man of great perseverance and ability as a printer in colours. He had, too, the enterprise to do as Jackson had done, and recover a lost art, and to wander, as Savage had wandered, on a long disused road. He had to choose metals, inks, paper, mode of engraving, and his choice of each of these involved exceedingly complex considerations. Then he had to decide the broad question of whether he should use metal or wood or both, and, if metal, what metal; and it is a great tribute to his skill that in so short a time he was able to overcome all the difficulties of his predecessors, fulfil their prophecies, and satisfy his own ambition. His invention was a revelation to the printer, for, as Mudie says in his preface to the *British Birds*, he showed the way whereby "50,000 facsimiles of a painting may be produced with perfect uniformity and at a moderate expense. The advantage to books, of which a large number is to be sold, will be very great, not only as removing the cost of tinting by hand, which is the same for the last thousand as the first, but by making the copies more alike and more durable, and rising more above the reach of the 'ignobile pecus' of imitators."

Baxter's brother William, in giving evidence before the Judicial Committee of the Privy Council, deposed to the fact that his brother was "led from step to step." "Nearly every fresh design he brought out gave him some hint to carry his art on to the state it now is." "After he had tried it some time he went on step by step improving, and at last determined upon this step of commencing by engraving upon metal, and for that he took his patent."

Baxter's abilities gave to colour printing some of the stimulus that printing gave to letters; and from his day there could be taken into the homes of the masses, for the first time, for their education and other advantage, imitations of coloured pictures that were artistic and reasonably cheap. Again, the process could be used by the commercial man with effect and economy. With justice, "C," that capable but anonymous writer who wrote the preface to the *Cabinet of Paintings*, and most probably also the prefaces to Moffat's *Book of Science* and Gandee's *Artist*, says in the preface to the *Cabinet of Paintings*:

“Through his own unaided talent and his indefatigable perseverance—for he is both the engraver and printer—its boundaries [*i.e.* chiaroscuro] have been so far extended that the name cannot with propriety be applied to his copies in colours of paintings and drawings. To the art as improved by Mr. Baxter, which he almost may be said to have invented, and which he has certainly been the first to practise with success, a distinctive name is wanting, and none appears to be more appropriate than that of ‘picture printing.’”

“Picture printing” seems best to describe what the Baxter process really was. First of all, in its main essentials it was always a print and not an engraving—at first it was entirely so; and secondly it was a “picture,” and not merely a chiaroscuro. Baxter used on his prints many letterings; the following are some:

“Engraved on wood and printed in colour.”

“Engraved and printed in oil colours.”

“Baxter’s oil colour printing.”

“Baxter’s patent oil colour printing.”

“Printed in oil colours by G. Baxter (patentee).”

“Designed, engraved, printed, and published by G. Baxter (patentee).”

“Designed, printed in oil, and published by G. Baxter.”

“Printed in oil colours by G. Baxter (Inventor and patentee of oil colour printing).”

“Baxter’s patent oil printing.”

Thus it will be seen that very rarely, and then only in his late period, does Baxter fail to impress upon all, and to claim that the picture was “printed.” Save for the two spasmodic efforts of J. B. Jackson and Savage, no one before had “printed” a “picture,” that is, as we know a picture in these times—an impression with the colours of nature, and not merely an impression with light and dark shades.

Judging by what Baxter on many occasions says, his great ambition from the outset was to reproduce the painter’s art so that artistic pictures might be within the reach of all. In the preface to his *Guide to the Great Exhibition*, published in 1851, he says, after referring to the “extraordinary success” which had attended his

exertions to improve the hitherto imperfect style and effect of colour printing, that his prints have a prominent feature of which he is pre-eminently proud, and this is that, "while their artistic beauty may procure for them a place in the Royal palaces throughout Europe, the prices at which they are retailed introduces them to the humblest cottages." He also goes on to say that he has "ever been convinced that cheap artistic pictorial representations are calculated to prove a great benefit to the million, as a highly important addition to the means of youthful instruction." He also says, on another occasion, of his process, that "the most useful application of it is to make the public familiar at a cheap rate with facsimiles of the first masters, whereby admirers of fine art, whatever be their means, are enabled to possess themselves of copies of the most valuable works of art, as perfect in form, colour, and expression as the original, and immeasurably superior in finish and tone to the loosely executed chromolithographic pictures, or the coarse and stiff prints on wood issued by a few weekly publications." And finally, in the catalogue of the sale of his stock in 1860, it is said: "This unique art has doubtless been the means of inculcating a taste for the fine arts among many classes of society whose means would debar them from the purchase of the original pictures."

Posterity, as well as Lord Brougham, seems to have endorsed these estimates of his work, for the *Morning Post*, in an article on March 21st, 1859, says: "Baxter's process of printing in oil colours is really one of the most beautiful and ingenious inventions of our time, and it has certainly done more than any other modern discovery to make the great mass of people fond of good pictures and familiar with them."

The *Daily News*, in December 1856 and January 1857, and other journals also express the same opinions. It was probably owing to this ambition of his to produce copies of other men's pictures that he has left us fewer prints of subjects of his own design than we could wish; and this is to be regretted, as he was, without doubt, a capable artist.

We think there are few to-day who will grudge giving to Baxter their meed of praise for the part he has played in the art education

of the country. He did not live in an artistic age, but he was the pioneer that gave to the people cheap printed coloured pictures which they could contemplate with satisfaction and profit, and with the almost certain result of cultivating the faculty which teaches them to appreciate art. What makes Baxter's work so interesting is its variety, and the way in which, consciously or unconsciously, he brought to his aid almost every previous manner of colour printing, for, save colouring from the plate itself, few methods are absent.

His first efforts were in water colours from wood blocks only; they are elementary, and more distinguished as memorials of difficulties overcome than as possessing any great beauty of their own. They contained tints rather than colours, were deficient in depth and tone, and had more the appearance of hand-coloured wood-cuts than of examples of printing in colours. He speedily realised the advantages of oil, then his colours became more definite, the lights artistic, and the tone better.

His next development was a plate for the outlines, but soon his first impression was a complete engraving in mezzotint or aquatint, in varying colours to correspond with the tone he desired to obtain in the finished print.

He probably later employed many various kinds of materials, steel, wood, copper, zinc, and other substances, according as he found each best adapted to produce the peculiar effect he desired, but his foundation plates were for the illustrations to the *Cabinet of Paintings*, and from then, probably always, steel; and of the 109 included in the 1860 sale catalogue not one is made of any other substance. His later prints are distinguished for their elaborate detail, perfect register, brilliancy, and depth of colour, life, and the softness and delicacy of their finish; no one has ever quite equalled him in these qualities.

In his specification, Baxter does not claim as any part of his patent the use of aquatint and oil colour as a novelty, though they had never been used before in combination; indeed, before Baxter's time, oil-colour printing was rarely practised, and where it had been, it was not a success, for no one had been able, as Bewick remarks, "to provide that the ink did not smear on being slightly rubbed,"

or that "the print should retain its colour and general appearance permanently." These two defects were specially characteristic of J. B. Jackson's oil-colour prints, and although Baxter entirely overcame them, still some of his early prints did not retain their colour and general appearance, and it was only after the lapse of a few years that he got over the difficulties of oxidation, and his prints maintained their original brilliance.

It has been alleged Baxter's process was not novel, and that he ought never to have had a patent. This may or may not be a correct contention, but when it expired its renewal was ordered by a distinguished Court. Perhaps it is fair to say on the one side that, firstly, Baxter's specification seems to omit several very material points of novelty, and, secondly, to claim novelty for other points open to question; and on the other side to remark that, although Baxter called evidence and satisfied the Court as to his being entitled to a patent, still the renewal was not opposed on the ground of want of novelty—perhaps for good reasons; and so the question was not fully argued, and, furthermore, the case for the opposition was badly conducted. We think that, although Baxter's specification may be open to objection on the ground of want of novelty, his actual process was not.

The following extract from the Official Minutes of the evidence given before the Privy Council on the application to renew the patent, may be found of interest on the point.

"*Mr. Carpmæl* (Patent Agent). Deposed that he was employed by Baxter to obtain the patent, and that he drew the specification, and was well acquainted with the art of printing in most of its branches, and had had very considerable experience indeed in colour printing. Baxter's patent was the combination of the two arts of engraving and colouring engravings by block printing, in contradistinction to using either of the arts separately, or engraving and colouring by hand, which used to be the process usually resorted to previously.

"*Lord Brougham*. Combining engraving with block printing?

"*Mr. C.* Yes.

"*Counsel*. Used the print to be coloured afterwards, or used it not to be sometimes coloured on the plate?

“ *Mr. C.* No, you could never print with colours on the plate.

“ *Counsel.* It was always printed first ?

“ *Mr. C.* Yes, in one tint, and then successive tints put on.

“ *Counsel.* As far as you know, this combination was new ?

“ *Mr. C.* I have no doubt of it. . . . Steel engraving immensely induced a taste for good designs among all classes of people, because you could get many thousands of impressions from steel engraving, and this, added to it that you can put all artistic colours to an engraving of that kind in large numbers, by which the main cost was removed.

“ *Lord B.* It is like selling the picture instead of the engraving ?

“ *Mr. C.* It is. Water colours had been the colours used before ; these are oil. Before this invention, block printing was used of course, very largely in calico printing, etc. Block printing was not brought to perfection a long time ago as compared with the present time, but block printing was an art of great importance before this patent.

“ It was brought to great perfection in the time of Hogarth ; pictures were produced a long time ago by ten or twelve printings. The two arts existed previously in a high state of perfection ; the novelty is the combination. It was an introduction of a new art by combining two old ones.

“ The patent produces a result which is new in every sense of the word, as a thing which did not exist in any shape before. It is the combination of the two. The combination involved a very excellent mechanical contrivance in the mode of registry.”

Although we know that, from the days of Goltzius, a metal plate had been used in combination with block printing, we do not know for certain whether any one had previously used a complete engraving as a foundation upon which to insert the colour from the blocks. A great element of novelty was the steel plate ; where plates had previously been used in conjunction with colour printing they were copper, and this metal had very little durability. At the commencement of Baxter's career there was a great field open for the introduction of coloured lithographic printing, not then in existence, yet, although

Baxter mentions lithographic printing in his specification, and we may assume his experiments had extended to colouring lithographic impressions by means of wood blocks, he employed it but little.

It is worthy of note that the firm of Day & Haghe, who had done perhaps more than any other persons in England to develop the chromo-lithography which supplanted Baxter's process, were the first, under their altered style of Vincent Brooks, Day & Son, to reproduce Baxter's prints on his retirement.

In an advertisement in the *Morning Advertiser* in 1851 Baxter gives his reasons for not using chromo-lithography. He says it is quite unequal to "fine productions," owing to the utter impossibility of it to enter into the minutiae of any subject. Baxter's work was essentially minute and painstaking. He coloured every detail; and when we consider that the blocks had to be cut so as to fit exactly the engraved outline, without the deviation of a hair's breadth; that a separate block was necessary for each colour and for every shade of each colour, so that for some of his prints thirty or more blocks had to be prepared; that each block demanded a separate printing—thirty blocks, thirty printings,—we may then marvel at his wonderful register, as well as admire the transparency and brilliancy of colour, depth of tone, and glossiness of hue, he was able to obtain, and at the many other excellent qualities of his prints—indeed, so great is the minuteness of detail in many that they will not only bear, but actually need, inspection with the magnifying glass, and they do not suffer, but their merits are much enhanced by that severe ordeal. How he obtained all his effects no one quite knows; whether he had any secrets, who can positively say? Some things seem quite certain: he used the very best, though very varying kinds, of paper, and himself mixed the very finest colours with the very best burnt oil. Furthermore, he had a wonderful eye for colour effects, great perseverance, confidence in himself, and an aim for nothing short of perfection. But, beyond this, his personal element counted for much. He would reject any impression that fell short of the best; nothing would be allowed to go out that was imperfect if he could make it better.

A perusal of the catalogue of the sale of his stock in 1860 reveals

the fact that all his presses were hand ones. This may be accounted for by the fact that the rapidity with which machines are worked tends to prevent the accurate superposition of each block over the paper, and to shake it slightly, so that the edge of one colour trespasses on the domain of another, and the print becomes out of register.

The presses in the possession of George Baxter at the close of his career were Stanhope press, platen 26×19 , Stanhope press, platen 25×19 , two "Coggers patent" presses, $26\frac{1}{2} \times 19$, and two small Albion presses, $15 \times 9\frac{1}{2}$. In a lecture given by Mr. J. E. Barber, the manager of Messrs. Bemrose & Sons' Railway Printing Department, to the technical-class students of that firm in March 1908, and reported in the *British and Colonial Printer and Publisher* for the 8th of that month, he states :

"In some of his [Baxter's] prints, however, he abandoned the use of wood for colour blocks, engraving on metal plates instead (which plates were only a little harder than lead), afterwards giving them a coating of copper. Now as to his methods of registering. The full number of black-and-white impressions having been taken from the plate, the necessary block was placed in the press for the first colour. There were four or more fine points provided on the tympan to receive the impression which was to be coloured, these points receiving each black-and-white impression at the sides or corners. There were also a number of other points on the tympan, varying in number from twenty to forty, which were caused to strike through the paper in pulling the first impression in colour, the point holes thus produced being used for the purpose of securing absolute register in all the future impressions from the colour blocks; the four holes which were made on the original impression not being used after the first tint. When we come to consider that some of the subjects Baxter so successfully produced required the use of no fewer than twenty-four blocks, and that even the simplest in point of colour required no less than ten, remembering also his range of sizes, and still greater range of subject, and that the work was done on hand presses, we shall have some idea of the difficulty of the process, and at the same time cannot fail to recognise the powers and honest grit that he certainly possessed. In some of his earliest prints even the lights were printed in white

pigment, so anxious was he that his work should faithfully represent the original. No detail was too small for his notice, and one strong feature of his work is its conscientiousness."

Mr. Le Blond says, as we show in Chapter V., that a gentleman of the name of "Gleader" engraved nearly all Baxter's plates. We believe—indeed, we know—this gentleman engraved some, or rather etched them, for aquatint is a species of etching (for instance, he engraved the small "Bride"); but we think, to say he engraved nearly all is an exaggeration, as undoubtedly many were engraved by Baxter, for in the lettering on his plates he is careful to differentiate those he did engrave from those he did not; and of many he distinctly says he did engrave them. Let us take the small "Bride," and we shall find his lettering states only that he "printed it in oil colours," whilst of the large "Bride" he says he "engraved, printed, and published" it; and this, we think, represents the true facts. The drawing and detail of his plates are most excellent. Careful examination of them will reveal that, after etching them, some portions are again gone over with a stippler, and other parts are explored with a graving tool, which cut deeper, more defined, and sharper lines than he could obtain by the acid in the process of the etching; he thus obtained greater contrasts and better light and shade. Had no colour blocks been used, the impressions from the plates themselves form very excellent engravings. But beyond all this there are many details we do not understand, and a Mr. Stones, writing to the *Manchester City News* a few years ago, says—and he had opportunities of knowing, for he was a pupil of George Baxter, Jun.—that Baxter allowed no one, not even his son, to see how he produced his prints. As to the colour blocks, Mr. Barber further says: "Impressions from the plate were transferred to the pieces of wood which were to be engraved, each piece being then most carefully cut away so as to leave its own coloured part in relief. But instead of cutting all the surplus surface away, Baxter's method was to leave the wood solid for some distance from the edges. We can see the advantages of this, for it meant that the inking would be more evenly done, and meant also a more solid printing surface, and was one of the details towards the end he so earnestly sought, viz. 'perfect

registration.' Of course, this meant the use of a frisket on his presses."

The riddle of the beautiful ivory-like surfaces on his prints a good many people have tried to ascertain, but no one has yet succeeded, to our knowledge ; he probably hot-rolled his prints. But, after all, the personality of the man dominated the process. Take his master and comprehensive mind away, and the prints cannot be produced as he produced them ; mechanical in a sense though his process was, a more than ordinary mind was required to set the mechanicism in perfect working. Whether, on occasions, he coloured in any portion by hand is not settled, but seeing that, when he began colour printing, colouring by hand was the accepted mode, we think it very likely he did. In order to be equal to the demand for large numbers, we think it very likely he had duplicate plates on many occasions, or some method of transferring or stereotyping.

It is interesting to note that Charles Knight, in his patent, claimed, as part of his process, "printing one colour over the other in so short a time as not to allow the first to dry before the second was added" ; so we may assume this was not Baxter's method. Baxter's licensees and others continued his methods until about 1868 ; then his process died, and has never been revived. In the latter days it became very decadent in the effort to obtain cheapness.

Perhaps one reason for Baxter's process being unique is not far to seek. Chromo-lithography ran side by side with it almost from the commencement, and finally supplanted it—the fact that the patent gave Baxter a monopoly much impeded others from working on his lines ; and when, after nineteen years, the patent expired, chromo-lithography had so far advanced as almost to have taken the place of block and metal printing, and there was no prospect of material advantage in others using Baxter's or any similar process.

When he saw the headway chromo-lithography was making, and realised it was necessary to make his process more economical, Baxter conceived the idea of changing his methods. Theretofore great difficulty had been found in producing gradations in the colour which each block applied ; the method employed had been to ink the parts to a greater or less degree. This was at the best imperfect, but when

any considerable difference of tint was required a separate block for each tint was necessary; this Baxter sought to overcome by ruling a series of fine lines on the surface of the blocks in those places where a lighter tint was required, in the same way as gradation in tint was then usually obtained in copper or other plate printing, and also in surface printing, where one plate or block produced a complete impression; and he secured temporary protection for this idea, but he never completed the scheme, and he let the provisional patent lapse.

Baxter's own methods were in some respects similar to chromolithography. Having possessed himself of a picture and having determined on the number of colours and tints it would require to produce an effectual copy, he then considered the least number of elements capable of producing them; that being determined, the blocks were cut, each of which produced a new effect on the paper. These tints might be simple or compound, simple when it appeared in the original colour, compound when a new effect was produced by being laid on a previous colour.

Cheap as it ultimately became, Baxter's process succumbed to methods that were cheaper. The price that would pay for the production of German chromo-lithographs was no sufficient recompense for the slower and more laborious process of Baxter, but it may be that some day, when people desire artistic colour prints, more than they desire very cheap ones, we shall yet witness a revival of Baxter's delightful art; indeed, Messrs. Kronheim, who were licensees of Baxter, have within the last year or two reproduced some from their old plates and blocks.

In all the ages, from the introduction of printing into this country to Baxter's day, there were, as we have pointed out, very few who printed in colours from wood blocks only; nor has it been much practised since. Edmund Evans used it late in the nineteenth century for his production of the delightful work of Walter Crane, Kate Greenaway, and Randolph Caldecott; and Benjamin Fawcett produced by its aid Morris' *British Birds*, and other books, but unlike Japan the band of wood-block printers that England has produced is very small.

Altogether Baxter was a man filling a unique position as a colour printer in England : reviver of one method, inventor of another, and master of both ; putting forth at times fine compositions of his own, at others excellent copies of other men's work, successful alike at portraiture, land- and water-scapes, flowers, fruit, interiors or exteriors, whether large-size or minute, sacred or humorous ; and conversant with all the technicalities and details of his craft,—to no other man can such diversified merits be ascribed. “ Age cannot wither, nor custom stale the infinite variety ” of his work, whether in subject or in method ; as time goes on, we think that part of the world which is already attracted to the man and his art, will increase in volume and in interest.

CHAPTER IV

BAXTER'S LICENSEES

THE word "licensee" is applied frequently in a sense that is far too wide. It should be remembered that up to the time that Lord Brougham, in his judgment in the Privy Council on Baxter's application to renew his patent in 1849, advised Baxter not "to injure himself by speculations as a print seller," but to "sell licenses," Baxter had granted permission to no one to use his patent process. Seeing the patent was only renewed for five years from that date, the time at disposal would appear to have been but short in which to successfully act on Lord Brougham's advice; but Baxter seems, nevertheless, to have at once followed it, and very soon after then to have obtained patents in several foreign countries, and we also find him advertising on his mounts at this time his willingness to grant licenses in this country.

It will thus be noted, that before 1849 no one except Baxter produced prints by his process, but in the year 1838 Charles Knight, in 1842 the Chiswick Press, in 1843 Gregory, Collins & Reynolds, and, later, a few others, produced prints in colour by other, but very similar methods to that of Baxter, most of them being not much more than colourable imitations.

During the five years' extension, any one who used the process, other than Baxter, must of necessity have been a licensee, and presumably the methods used would be exactly those of Baxter and no other. It is to those who printed during these five years, under license from Baxter, to whom the term "licensee" is properly applied. On the expiry of the five years' extension, it was open for any one to use his process, without any license, and prints so pro-

duced may be either by Baxter's methods exactly, or with such variations of it as any colour printer thought fit.

Thus it is not strictly accurate to describe any print produced before 1849, or after 1854, as "licensee work," but the term is often used so as to include any print produced by any one, at any time, which is more or less after Baxter's principles. The difference between licensee and other work is material, because, presumably, those who took out a license would—although he apparently charged extra for it—receive from Baxter those instructions to work the process which he announced on his mounts he was willing to give, and prints produced in this way would, therefore, be more open to just comparison with the work of Baxter than prints published by those who took up a license, and produced their work as best they could without such instruction; but naturally this would be easier for those who, like G. C. Leighton, had been pupils of Baxter, than for other colour printers.

In the announcement on his mounts, Baxter says: "Licenses granted to work the process in Great Britain 200 guineas each, France Belgium, Germany, etc., 1,260 francs. Instructions to Licensees 252 francs"; so that a license in England would appear to have been much more expensive than for one abroad. In the advertisement of the sale of his French patent right, in May 1850, he says he would be willing, in the alternative, to grant licenses for 250 guineas per license, an increase of about £200, but in this, as in many things, Baxter appears to have been erratic. There were very few in England who took up licenses; there may have been some abroad, but as to this little is known.

In a letter to the *Daily News* in December 1856 Baxter says: "As a further proof of the totally opposite combinations in my process, compared with the ordinary method of block printing, allow me to say that several printing firms have each thought it necessary to pay me the sum of £50 per annum for several years, as licensees, for the privilege of using my invention." Evidently, therefore, on his own showing, there were only at most "several" who were licensees, and they paid £50 a year, and not the 200 guineas he asks on his mounts, though it is true that he does not say 200 guineas a year,

and a payment of that sum down would be about equivalent to £50 a year for the period until the patent ended.

Le Blond & Co., Bradshaw & Blacklock, Dickes, Kronheim & Co., Myers & Co., and Mansell, were almost certainly all licensees, and the names of Grant and others have been mentioned; but it is equally certain Vincent Brooks, Leighton, and Gregory Collins, & Reynolds never were. Upon the merits of the licensees opinions may differ: all have their merits and their defects.

Le Blond & Co., of Budge Row, consisted of Robert and Abraham Le Blond; the former went to America in 1856, leaving the latter in charge of the business, and of whom we have more to say in the next chapter. They were the first licensees, and were associated with Baxter in two capacities. From 1850 they printed until 1865—at least, there are prints by them of the 1862 Exhibition, of the late King Edward and Queen Alexandra at the time of their marriage in 1863, and of Windsor Castle in 1865—and then about 1868, when Baxter's plates and blocks came into their hands, they published a series of prints from them, and it is these reprints which in later years have given rise to much confusion and discussion.

Thus we have Le Blond & Co.'s own original prints and also what are so well known as "Le Blond Baxters." In Le Blond & Co.'s own work we find much merit. The "Le Blond Baxters" in some few cases, when completely finished, although not possessing quite the same refinement, are very nearly equal to Baxters, but these are very rare. This republication of Baxter's prints was not a financial success, and many unfinished ones remained in stock for many years and were ultimately placed on the market by other hands, and in numerous cases the Le Blond signature has been cut off. It is unfortunate for the reputation of Le Blond & Co., for they were undoubtedly fine colour printers, that they have been so largely judged by posterity on their unfinished and mutilated stock; but it must never be forgotten that if in some cases they nearly approach to Baxter in the quality of their work, they were but the imitators and pupils, and he remains the pioneer, the inventor, and the master.

Le Blond & Co.'s set of thirty-two "ovals," so called because



ABRAHAM LE BLOND,
Colour printer and Baxter licensee.
Died in 1894.

they are all printed in that shape, representing scenes in English life of sixty years ago, of a size $5 \times 6\frac{1}{2}$, are well worth obtaining, and are rapidly rising in value. The descriptions of these prints and the approximate prices are as follows: (1) "The Image Boy," 15s.; (2) "Good News," 10s.; (3) "The Burning Glass," 10s.; (4) "Pet Rabbits," 15s.; (5) "Blackberry Gatherers," 10s.; (6) "Soldier's Return," 10s.; (7) "Sailor's Departure," 10s.; (8) "The Gleaners," 7s. 6d.; (9) "The Mill Stream," 15s.; (10) "The Cherry Seller," 7s. 6d.; (11) "The Pedlar," 10s.; (12) "The Showman," 15s.; (13) "The Young Angler," 7s. 6d.; (14) "The Village Spring," 12s. 6d.; (15) "Snowballing," 7s. 6d.; (16) "The Fisherman's Hut," 10s.; (17) "Waiting at the Ferry," 12s. 6d.; (18) "The Leisure Hour," 10s.; (19) "Moonlight," 12s. 6d.; (20) "The Bird's Nest," 15s.; (21) "Crossing the Brook," 15s.; (22) "Blowing Bubbles," £1 15s.; (23) "May Day," £1 10s.; (24) "Guy Fawkes," £1 10s.; (25) "Grandfather's Pipe," 10s.; (26) "Grandma's Snuff-box," 10s.; (27) "Sunday Morning," 12s. 6d.; (28) "The Wedding Day," 10s.; (29) "Dancing Dogs," 15s.; (30) "Learning to Ride," 10s.; (31) "'Please remember the Grotto,'" 15s.; (32) "The Swing," £1; or a complete set in fine condition, £15 15s. Such of these prints as depict customs now almost or nearly forgotten, such as "'Please remember the Grotto,'" "The Image Boy," "The Showman," "May Day," "Guy Fawkes," and the like, are much sought after.

Le Blond & Co.'s smaller work comprises some twenty or more very excellent landscapes, on mounts with embossed or gold borders and titles, of the same size and very similar in general appearance to Baxter pocket-book illustrations when on mounts. When perfect these landscapes are very pretty, realise about 5s. each, and should certainly be acquired.

There are also some interesting "Royal" prints, slightly larger than the last named. Amongst them we find (1) "Windsor Castle and the Royal Children at Play in the Grounds," the first print by Le Blond & Co. in the Baxter process, and dated 1850; it is oblong, and when on a mount is of a value of about 3s. 6d.; (2) "The Royal Family at Buckingham Palace," 7s. 6d.; (3) "The Royal Family in the Grounds at Windsor," 7s. 6d.; (4) "The Royal Family in the

Grounds at Osborne," 7s. 6d.; (5) "The Royal Family Riding in the Highlands," 7s. 6d.; (6) "Osborne House," 7s. 6d.; (7) "Royal Opening of Parliament by River," 7s. 6d.; (8) "The Royal Cortège approaching the Houses of Parliament," 7s. 6d.; (9) "Prince Consort on a Balcony at Windsor in Garter Robes," 10s.; (10) the like, "Queen Victoria," 10s.; (11) "Prince Consort on Horseback in St. James' Park," 5s.; and (12) the like, "Queen Victoria at Windsor," 5s.

Some larger prints are (1) "On the Watch," after Armfield, $8\frac{1}{2} \times 11\frac{1}{2}$, 15s.; (2) "In the North of Scotland," after the same artist, $8\frac{1}{2} \times 11\frac{1}{2}$, 15s.; (3) "Windsor Castle," 13×10 , £1; (4) "The Heather," after Damer Lucas, 10×8 , 10s.; (5) "Forget-me-nots," after the same artist, 10×8 , 10s.; (6) "Highland Lake," after Armfield, and the finest of all Le Blond's original work, being printed from no less than twenty-two blocks, $9\frac{1}{2} \times 8$, £1 5s.; (7) "Galway Peasants," 15×11 , 15s.; (8) "Virginia Water," 5s. Other prints consist of "The Great Exhibition of 1851," 6×4 , 10s.; the same of 1862, 6×4 , 7s. 6d.; "Ramsgate," $6 \times 3\frac{1}{2}$, 12s. 6d.; "Brighton Chain Pier," $6 \times 3\frac{1}{2}$, 12s. 6d.; "Crystal Palace," two views each $3\frac{1}{2} \times 2$, 3s. 6d. each; a set in colours of the Raphael Cartoons, £1 the set, two excellent sets of needle-box prints, 7s. 6d. each set, and also numerous small fancy subjects.

Bradshaw & Blacklock, of Manchester, the publishers of the well-known railway guide, were also early licensees. They published a book in 1854 entitled *The Pictorial Casket of Coloured Gems*, which contained the following prints: (1) "The Queen," (2) "Prince Albert," (3) "His Grace the Duke of Wellington," (4) "Death of Ananias," (5) "Crossing the Brook," (6) "The Benediction," (7) "The Gleaners," (8) "The Princess Royal," (9) "Bacharach on the Rhine," (10) "Popping the Question," (11) "The Last Supper," (12) "Osborne House," (13) "St. John," (14) "The Spinner," (15) "The Descent from the Cross," (16) "Balmoral Castle," (17) "Christ and the Woman of Samaria," (18) "The Favourite," (19) "The Pretty Tale," (20) "'Shoulder Arms!'" (21) "'My Pretty Dadda,'" (22) "Judgment of Solomon," (23) "View near Bingen on the Rhine," (24) "Ahasuerus sending out Messengers," (25) "Brookside Cottage," (26) "Chepstow Castle," (27) "Cathedrals in England," (28) "St. Thomas,"

(29) "The Tender Tale," (30) "Tintern Abbey," (31) "Castles in England," (32) "Views in London," (33) "Paris Exhibition."

These prints are of a value of from 3s. 6d. to 7s. 6d. each; some of them are passing fair, others are poor. As well as in the book, they were also published on stamped mounts, with gold borders, very similar to Baxter's.

A larger dome-top print on a mount by them is "Truth distributing the Scriptures to all Nations," 10 × 7, 12s. 6d.

Dickes was a fine colourist, but his work is very unequal. He published a book he called *Studies from the Great Masters*, which contained fifteen prints, some of which are very good, but some are weak. The best are "The Spanish Flower Girl," after Murillo, 10s.; "Le Ménage," 10s.; "The Idle Servant," after Nicolas Maas, 10s.; "The Itinerant Musicians," after Dietrich, 10s.; "The Two Misers," after Quintin Matsys, 15s. A fine and rare print on a larger scale is the "Queen Victoria reviewing the Troops in Hyde Park at the Time of the War in the Crimea," £2.

Joseph Mansell produced a considerable quantity of work, all in a very florid style, and much of it out of register, but some, like the set of the six cries of London represented by (1) "The Apple Girl," (2) "The Coloured Tract Seller," (3) "The Flower Girl," (4) "The Milkmaid," (5) "Watercress Girl," and (6) "Ornaments for the Firestove," are interesting. Others to be noted are his twelve coaching and nine hunting and sporting subjects. There are also nine on one sheet, called "L'Evasion," "Le Songe," "Le Duel," "La Sérénade," "La Coquette," "La Diseuse de Bonne Aventure," "Le Pauvre Mendiant," "La Lettre," "Le Secours des Indigents," and six on one sheet, "High and Low Life," "Donkeys at Scarboro'," "'Please ring the Bell,'" "The May-pole," "Old man and woman and two young people in a doorway," and "The Saucepan Mender," and twelve on one sheet representing Æsop's Fables. There are also "Army Courtship" and "Navy Courtship," reprints of which appeared in the *Odd Volume* for 1908, the *Pretty Story Book*, and many others.

Kronheim & Co. produced a very large number of prints, including many book illustrations. The print of the "New Houses of Parliament," 10 × 6, 10s.; "The Village School Master," 14 × 11, £1 1s.;

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and "The Wine Tasters," 14×11 , £1 1s., are prints on a larger scale of some merit and interest. When Le Blond & Co. moved to Kingston in 1860, several of their men entered the service of Kronheim & Co.

Myers was not very prolific; we may mention his "Windsor Castle," 12×6 , 15s., and "Osborne House," 12×6 , 15s., both rare.

Of those that were not licensees, "The Tired Soldier," advertised by Vincent Brooks in his "Republication" list of "Baxter's celebrated oil prints," set out in the *Bazaar* of January 21st, 1898, mentioned in Chapter V. of this volume, and described in such list as "shortly to be published, price 10s. 6d.," "after a painting by Goodall, R.A.," is a very excellent print. Baxter is said to have engraved the plate, and this seems not improbable, as his son was then in Vincent Brooks' office, and almost certainly assisted in its production. In the list of "Le Blond & Co.'s patent oil pictures," in the *Bazaar* of the same date, and also further described in Chapter V., at the place where Baxter's prints begin in such list, there is in some one's writing, "G. B.'s commence," and included in that list is "The Tired Soldier." Le Blond did reproduce the print.

A set of twelve prints by G. C. Leighton, which includes "The Blind Fiddler," "The Highland Piper," "The Gypsy," and others, are well worth obtaining. They are sometimes found on mounts, with an embossed seal, bearing his name.

Some day, perhaps, when interest in the licensees has further increased, and knowledge of their work has expanded, we may get a catalogue of their prints, but such a thing being far beyond the scope of this volume, we leave it, with these few notes on the subject, to younger and more energetic pens, and with this prophecy: "The licensee prints will increase in value."

CHAPTER V

BAXTER'S PLATES AND BAXTER'S PRINTS SINCE 1867

WHAT was done with Baxter's plates and blocks after he gave up business in 1860 is not known. It is certain that many of them were included in the sale held in that year, and many were not. What became of those not included cannot be ascertained, and amongst that number are "The Coronation," "The Opening of the First Parliament," and other well-known plates, but probably they were retained by Baxter, and from time to time he may have disposed of some of them, but the whereabouts of the two plates we have mentioned has never been traced—they are reported to have gone to America. Of those in the sale very few were sold at the auction, and those that were not, presumably, also remained in Baxter's possession up to about the period of his bankruptcy in 1865, then many of them were purchased by Mr. Vincent Brooks. In the *Bazaar* for January 21st, 1898, a letter written by Mr. John S. Rhodes, the then secretary of the extinct Baxter Society, gives a copy of a printed catalogue of prints, which is headed "Republication of Baxter's celebrated oil prints" "at greatly reduced prices," and at the foot is "London: Printed and published by Vincent Brooks, 1 Chandos Street, Charing Cross, and 2 and 3 High Street, Lambeth." Mr. Rhodes says of this catalogue that it is "unique, as it is the catalogue given to Le Blond by Vincent Brooks, and bears the initials of George Baxter, and the name in full of Baxter's son George." We take it, therefore, that this is the list of plates and blocks acquired by Vincent Brooks, and that the subjects mentioned in it were reproduced by him. At the head of the catalogue, in the handwriting of some one, is "Sheet Number one and signed by Mr. Geo. Baxter," and at the foot is

“G. B.”; this is probably the signature of George Baxter, Sen., but elsewhere on the page is “George Baxter, August 3rd /68,” which must be the signature of George Baxter, Jun., as the father died in 1867. There are also figures in writing, giving the numbers of the plates, and the quantity of each of the prints struck off from them which, if it be the total number produced by Mr. Vincent Brooks, is certainly not large in any one case. At the end of a few years Mr. Vincent Brooks, finding the process too expensive, abandoned the reproduction, and about 1868, through the intermediary of George Baxter, Jun., Le Blond purchased the plates. In this sale, we believe that the catalogue Mr. Rhodes sets out in the *Bazaar* was used as the basis and that the date, August 3rd, 1868, was the date of the transaction. If this is so, and this is the list of plates Le Blond purchased from Mr. Vincent Brooks, then it would seem to comprise some not entered for sale in the 1860 catalogue, as, for instance, the large “First Impressions”; but inasmuch as the plates acquired by Mr. Möckler from Le Blond about 1891, and described later in this chapter, and afterwards sold by him to Mr. Bramah, comprise many others, then it is clear Le Blond must have obtained other plates from elsewhere, and it is not improbable he secured, about the same time as he bought the plates from Mr. Vincent Brooks, the whole of those which had not otherwise been disposed of, either from George Baxter, Jun., or from the representatives of George Baxter, Sen., then deceased. Le Blond, also, it has been stated, took over from Vincent Brooks, as well as the plates and blocks, the colours and materials. In the same number of the *Bazaar* as is published the before-mentioned Vincent Brooks list of the republication of Baxter’s oil prints, also appears a copy of another printed catalogue, which is headed “Price list of Le Blond & Co.’s patent oil pictures.” In this last-mentioned catalogue there is contained in the first part a list of Le Blond’s own oval and other prints, and in the second part is a list of exactly those prints, the plates of which Le Blond had taken over from Vincent Brooks (with the addition of the “Descent from the Cross”), as is set out in the first-mentioned catalogue, and in the same order. From this we may conclude that Le Blond, for his republication, simply copied the Vincent Brooks catalogue, so far

as the Baxter prints were concerned, and, that being so, that he had not then obtained the other plates, or he surely would have inserted some in his list.

In addition to "The Coronation" and "Opening of the First Parliament" Le Blond does not seem to have obtained from any source the plates of the "Dogs of St. Bernard" or "Parting Look," and only two or three of the pocket-book subjects, no book illustrations except "Cape Wilberforce" and "Cleopatra" of the *Cabinet of Paintings*, and "Chimborazo," or the "Morning Call," "The Holy Family" (Raphael), "Harvest Time," "'Me warm now,'" "'Copper, your Honour?'" "Prince Frederick William of Prussia," and some others; on the other hand, he did have a great many from which he never seems to have printed—the fact that for some he did not have the blocks may account in some measure for this.

No doubt the publishers would keep the plates of the book illustrations, but it is very difficult to understand how it was that Baxter had three of those belonging to the *Cabinet of Paintings*, viz. "Cape Wilberforce" and "Cleopatra," which Le Blond obtained, and the "Interior of the Beauchamp Chapel," which Mr. Möckler rescued from the pawnbroker's, to be mentioned later, and not the other eight.

At the end of this chapter we give a list of the whole of the plates Le Blond had, and also those Vincent Brooks had, and we indicate those from which Le Blond printed and those for which he had not the blocks. Le Blond's reproductions from Baxter's plates were not a success financially. It may be that Le Blond took over the stock also, and that some of the prints Mr. Möckler obtained may be finished, or unfinished, Vincent Brooks prints.

The credit of being the first to revive the memory of Baxter, after many years of oblivion, is due to Mr. Frederick Möckler, an enthusiast, whose love of art in general, and of Baxter's process in particular, led him, perhaps, into expense in the pursuit of the study of it, which, however many it may have subsequently enriched, and whatever pleasure it may have given to collectors, certainly impoverished himself.

He it was who, after many years' disuse, acquired the plates from Le Blond; it was he who produced a portfolio of reprints from them;

it was also Mr. Möckler who in 1893, as he states, "after many years' patience and perseverance, published the first catalogue of Baxter's prints, and also gave "a short sketch of Baxter's life"; and he it was who organised the first Baxter Exhibition in 1896, originated the Baxter Society, and edited its journal in 1895. His first catalogue, as might be expected, contained many inaccuracies, which time has corrected, and his life of Baxter was, as he says, "fragmentary and imperfect," but both have formed the basis of all subsequent effort. He has indeed suffered mortifications; through ill health he had to sell his collection, which went for shillings, where pounds would be obtained now; the Baxter Society became extinct after a very short time, and its journal ceased after three numbers. Had it continued, a long-suffering but kindly public would not have been afflicted with this and the preceding volume, but the feeling that there was no complete adequate guide for collectors induced the present writer to continue the labour which that journal so well began.

Mr. Möckler has never been able to recoup himself his heavy outlay of money and time; others have reaped where he sowed. In 1894 began that instructive series of articles and letters in the *Bazaar*, which has continued almost to this day. In 1895 Mr. Bullock of Birmingham issued his first catalogue of Baxter's prints. This gentleman, also, well deserves to be held in high repute by all Baxter collectors and admirers, for the energy, the intelligence, and the time he has devoted to the subject. Other names will be found in the pages of our preceding manual, of those who have from time to time thrown light upon the matter.

In more recent times many articles and letters, some good, some bad, some very bad, have appeared in many journals by various writers. For these and other reasons, the study and collection of Baxter prints is now very widespread in the British Isles, and in Canada the demand is steadily rising.

Indications are not wanting that investigation will be pushed still further, and there are many signs of the growing curiosity in everything connected with George Baxter and his work; one of these signs was the gathering, in March 1908, of the members of the Printers' Managers' and Overseers' Association, to take part in a

discussion initiated by Mr. Seeley (of Messrs. Kronheim & Co.), who gave a lecture on "How Baxter Colour Prints were Produced"; and another was the lecture given in the same month, of the same year, by Mr. J. E. Barber, the manager of Messrs. Bemrose & Sons' Railway Printing Department, to the technical-class students of that firm on "Baxter's Process and Productions."

As regards prices, when Dr. Howard Jones brought his collection to the hammer in February 1909, the prices realised were so satisfactory from the point of view of the seller, that the sale was immediately followed by many others and prices temporarily fell, but when these ceased, the prices speedily rose again, and for some time now the tendency has been upward, and it is becoming more and more difficult to obtain prints.

The author recently had a most interesting and instructive interview with Mr. Möckler, and as it throws light on many matters of interest it is here set out in extenso.

INTERVIEW OF THE AUTHOR WITH MR. F. MÖCKLER

Mr. Möckler, I am glad to see you, and make your acquaintance. Of course I know your name well in connection with Baxter prints, and I have often had occasion to mention you, and always, I assure you, with respect. I think there are several points, if you are so disposed, you can help us to clear up concerning them.

Q. Will you tell me how it was you first became interested in the subject, and when you began to collect?

A. My father was very fond of all matters relating to art, and so am I. He was attracted by Baxter's work, and many years ago he showed me some prints he had bought at Baxter's sale in 1860, and he said to me: "If you ever collect anything, try Baxter prints." The prints he showed me ultimately came into my possession. I took his advice, I soon became extremely interested, and I made a collection of all I could get, and in all states, which collection was ultimately sold, partly at Birmingham and partly at Bristol, in 1896. It was about 1888 I began to collect, and about 1891 I bought off an artist friend a box full of Baxter prints, tints, and documents,

which was a great find. I wish you had them, as there was a mine of information in them.

Q. How and when did you get Baxter's plates and blocks ?

A. Well, about 1891, having made inquiries, I heard Abraham Le Blond was alive, and that he had Baxter's plates and blocks. I came to London from Wotton-under-Edge, where I then lived, and went to his office in London, and negotiated with him for the purchase of all he had. He would only sell Baxter's plates and blocks on condition I bought his own plates and blocks as well, and in the end I did so, and a great deal of stock, finished and unfinished, and I paid a heavy price.

Q. By stock you mean, of course, finished and unfinished Le Blond prints from Baxter plates ?

A. Yes, and finished and unfinished prints from his own plates as well.

Q. Were there many unfinished Le Blond Baxter prints ?

A. Yes.

Q. Are the obviously unfinished Le Blond prints from Baxter's plates one often comes across, some of those you took over ?

A. Most likely. At the Birmingham sale, of course, they were widely dispersed.

Q. What you took over did not include all Baxter's plates ?

A. No. There were some plates Le Blond never had.

Q. You refer to the "Coronation," "Opening of the First Parliament," "Parting Look," and "Dogs of St. Bernard" ?

A. Those are the important ones, but there were others. He had practically none of the pocket-book plates, and some others.

Q. What became of these important plates ?

A. I do not know. Le Blond thought they were sold either by Baxter in his life, or by his executors after his death, and previous to Le Blond's deal with George Baxter, Jun.

Q. Was not the "Dogs of St. Bernard" sold to Dickes and reproduced by him for *Bow Bells* ?

A. I believe it was.

Q. What became of the other plates Le Blond did not get ?

A. George Baxter, Jun., kept some ; for instance, I purchased

in 1896 several which had been pawned by him about 1875, at Birmingham. After leaving Vincent Brooks, and after the death of his father, he went to reside, or at all events carried on business, at Montpellier Street in that town. He was not successful, and about 1875 he left, and, I think, went abroad. He tried, whilst there, to produce prints after the manner of his father, and he used the plates I ultimately rescued, but not the blocks, as for the coloured part he used chromo-lithography.

Q. What plates were they ?

A. There was "Holy Family" (Raphael); this was interesting, as it was very worn, and had an extra plate of steel fastened on the back—it was riveted on. Another plate was the "Beauchamp Chapel, Warwick," also "Harvest Time," "'Me Warm Now,'" and several which had no blocks, and I had never seen any prints from them; and I am not sure they are George Baxter's plates, as they were not signed. One plate could not be, unless the signature had been added at a later date by G. Baxter, Jun., as it had on it: "Published Sep. 1870. G. Baxter. Copyright." There was also possibly "View in Madeira," the "May Queen" set of needle prints, and "Prince Frederick William of Prussia," but these are not certain.

Q. What were the names of the plates of which there were no blocks and you had never seen impressions ?

A. There was "The Trysting Place," "Going to Church," "Lake Scene," and three others; I believe impressions were afterwards taken from the plates, and sold as "posthumous plates."

Q. Where did Le Blond keep the plates ?

A. They were in two cupboards, in his office in Budge Row, by the side of the fireplace. I was so anxious not to miss them, that I took all the Baxter plates away at the time on a cab. The Le Blond plates and blocks were stored away in different places, and were sent to me at fitful intervals.

Q. What ultimately became of the Baxter and Le Blond plates and blocks ?

A. I sold to Mr. Bramah, about the year 1894, all the Baxter plates and blocks which I obtained from Le Blond; the rescued plates

were otherwise disposed of, and the Le Blond plates and blocks were sold at my Birmingham sale, in 1896.

Q. Were the plates of Le Blond's ovals sold at the sale in 1896 ?

A. Yes.

Q. When you got Baxter's plates and blocks, what did you do with them ?

A. I sorted them and had them cleaned by Messrs. Drake, Driver & Leaver.

Q. With what object ?

A. Well, I published my portfolio of reprints from them.

Q. Yes. What year ?

A. 1894, I think.

Q. Why did Le Blond sell the plates ?

A. He told me he had no further use for them, as the German lithograph had destroyed the trade.

Q. You have been in touch with Le Blond, indeed I believe you were friendly with him, and also with Mr. Sidney Wright, and others who were acquainted with Baxter ? Have you gathered from them any personal reminiscences you can tell me ?

A. I became very friendly with Abraham Le Blond ; he lived at Kingston Hill, and died in 1894, aged 75. He had much pecuniary and other trouble, and very bad health. His business had been for over sixty years in good repute, and in the latter period of his life it was turned into a company, which did not progress very satisfactorily. Mr. Sidney Wright, a most skilled workman, was Le Blond's manager, and in his employ for upwards of forty years, having previously been with Baxter four or five years. Mr. Le Blond told me that, with respect to the working out of the colour printing under Baxter's process, a great deal depends on the taste of the workman, such as the arrangement of the order of printing the colours, that the colours used must be of the best letterpress inks, not the same as used by artists, but prepared for printing the various tints as required, and that he, Le Blond, and probably Baxter also, always made their own. He also told me that a gentleman of the name of Gleader engraved nearly all Baxter's plates, and at Baxter's decease Le Blond took him into their service, and then he, together with a work-

man also in their employ, named Baker, engraved their plates. He told me that he took out a license from Baxter in 1849. Baxter would not let his prints be sold for what he considered less than their value. I have here a letter from a gentleman connected formerly with one of the missionary societies, written to me years ago, which I will quote to you. He says, speaking of George Baxter: "When I first made his acquaintance was when he called at the Mission House to see our Secretary respecting work he was doing (engraving) for our Missionary periodicals. Somehow, he seemed to take to me, and used to talk very familiarly both at the Mission House and Northampton Square, where he then lived. . . . I attended his sales in London, before he started on his provincial trips. I went to bid up the prices, for he would not give away his gems (for such they are), and if they did not realise what he wished they were knocked down to me, such being the instructions he gave me. . . .

"Then he asked me to go to help him with his Liverpool sale, where I acted the part of an American buyer. He did well there, as at other places. . . .

"To attract public notice at Liverpool, the first thing we did was to get a carpenter to make a large show-board, to be carried on poles on two men's shoulders, and on the board, six or seven feet long by three or four deep, he fastened some of his large pictures, in fact, covered the board on both sides; but Mr. B. 'reckoned without his host,' for soon after starting the men to perambulate the busiest part of Liverpool, they returned, being forbidden by the police to do so. This was a damper, but he well advertised and, I believe, had a good sale. I fear the show pictures were spoilt, to my regret at the time. After the sale I returned, but the family stayed behind, and I think went to Llandudno for a while.

"Mr. Baxter had a beautiful house at Lewisham (? Sydenham), where I visited him after he gave up business at Northampton Square. At Liverpool the large pictures were put up in pairs and singly, and the smaller ones in lots of a dozen or so, so far as I remember. Of course, there being such a glut of them, they went for less than half their published prices; this was more the case at his London sales,

for the smaller ones went in lots of fifty; some of the buyers got bargains."

Q. Are you sure of the other facts?

A. Yes, I have it all here in writing from Mr. Abraham Le Blond himself. Here are his letters, written to me in 1894.

Q. Did you see Mr. Sidney Wright?

A. Yes, he came and saw me at Wotton-under-Edge. I got from him nothing of any great importance, but I gathered that Le Blond's ink and paper were widely different from those of Baxter, and the conclusion I arrived at was, that Baxter was too close to give his precise methods away to any one.

Q. I will also, as you mentioned Mr. Sidney Wright, read you portions of a letter written by him in 1897:

"I can readily enter into the feelings of those who can appreciate a name that is worthy of their admiration. The late G. Baxter is deserving of the high reputation you favour him with, not only for his reputation as an artist, but a man of originality: you may say one of 'Nature's children.' How natural his choice of subjects; for instance 'A Copper, your Honour?' 'The Sweep at his own Door,' 'Australia News from Home,' and various others that I might mention in rural life, etc. A splendid designer, and pioneer of picture printing, for all the modern picture printing is borrowed from that genius's mind, G. Baxter is a name that should be prized by every lover of art, and I am proud to say I had the honour of working with him on one occasion only.

"I printed the three portraits of Robert Moffat, W. Knibb, and J. Williams. . . . I also printed for the Religious Tract Society small frontispieces for the *Child's Companion*; two or three I remember quite well, viz. 'Greenwich Observatory,' 'Mount of Olives,' 'Jerusalem,' 'Long Walk, Windsor.' This one was printed by me, 'A Street in Madras.' These books sold at one penny each."

Do you agree with what he says? The letter was written to Mr. Cowlshaw, of Sheffield, who has kindly lent it to me.

A. Yes, I do.

Q. Why did you not produce your portfolio of prints in colours?

A. At first I did intend to do so, but Mr. Le Blond told me I should

find it difficult, and it was, indeed—it was, I think, impossible ; but you may take it, I did not lightly jump to that conclusion.

Q. Do I understand you went thoroughly into the question, and, as you had the plates and blocks, you thought when you purchased them that you could reprint in colours ?

A. Yes. You must remember that in my judgment Baxter's prints are the finest reproductions of oil paintings and pictures in colours that the united geniuses of artist and engraver have ever created ; and that it is impossible to properly reproduce them now, even if you have his plates and blocks complete, because, though nominally the reproduction was said to be done by a patent process, it was really a beautiful art, and the essential element of the whole print was not merely mechanical skill, but artistic and painstaking ability as well, combined with perfect materials, and I believe that, although the actual process may survive, the skill to work in that art as Baxter worked died with its creator. Anyway, I could not reproduce them, nor could I obtain the paper and colours such as he had.

Q. Why was it, do you think, that there were so many interesting plates from which Le Blond never printed, although he had the plates ?

A. I think you may take it that in many instances he could not print from them because he had not the blocks, for, what I saw of the blocks, many were imperfect and many were damaged.

Q. When Le Blond printed from Baxter's plates did he erase Baxter's name from the body of the plate in those cases where the plate was signed ?

A. Yes.

Q. How do you know ?

A. Well, I presume he did ; that has been the view always held.

Q. Are you sure Vincent Brooks did not take the names off ?

A. No ; I believe the point is not now capable of proof, but I have a strong belief on the point.

Q. And so have I, and for this reason, that in the case of signed plates like "I don't like it," the plate of which I believe Vincent Brooks never had, the signature is removed the same. We know Le Blond

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printed from that plate and I believe Vincent Brooks did not, and because he had not the plate. Do you follow my reasoning ?

A. Yes.

Q. Did you take Le Blond's name off Baxter's plates ?

A. Yes, I did, before I published my portfolio of reprints.

Q. You made no other alteration in the plates ?

A. None.

Q. Were there any unfinished Baxter prints you got from Le Blond ?

A. I think not.

Q. Do you think Le Blond ever sold any prints he printed from Baxter's plates with Baxter's name on ?

A. I cannot say, but some prints I have seen with Baxter's name on look like Le Blond's printing.

Q. You have no actual knowledge on the subject ?

A. None.

Q. There are prints one sees sometimes printed in black of "The Opening of Parliament," "The Coronation," "The Parting Look," and the large "First Impressions." The signature has been erased from the plate of "The Parting Look," but not of "The Opening of Parliament." Did you print any of these ?

A. No ; firstly, I never had the three first plates, and secondly, I printed nothing whatever in colours, or in tint, of any kind, at any time, from Baxter's plates, except my portfolio of reprints, and a few trial prints of the same when the plates were cleaned.

Q. There are certain "first pulls from the plates" of "The Arctic Expedition," in purple and in green, and of the "Emperor Napoleon III.," "Empress Eugénie," "Queen Victoria" (hand on table), "Wesley," and others, also in black. You did not do these, then ?

A. Certainly not. I got from Le Blond many small portraits, I think in sepia, but it may have been in black.

Q. Then you suggest they are his printing ?

A. Probably.

Q. What do you say about the alterations in the plates of the large "Queen" and "The Parting Look" ?

A. I always understood that Prince Consort had something to

say about them. He advised that as the girl was leaving home she would have luggage, and that Baxter then put the man and box in the plate of "The Parting Look." As to the large "Queen," the Prince Consort thought the Queen should be the only figure.

Q. It is not easy to say how these statements originated, but both the prints are from pictures; would it not be most unwarrantable to alter them in this way, especially as they were advertised as copies of the pictures?

A. Probably, but we know they were altered.

Q. Do you know the man and box were taken out of the plate, not put in?

A. Is that so? I do not think so.

Q. I think it is quite certain. From whom did you hear about the Prince Consort and these two pictures?

A. I really cannot say; it may be only gossip, but I had it from some one.

Q. What do you think of Le Blond as a printer of Baxter prints?

A. Good. On the one hand it was to his advantage he had Mr. Sidney Wright to help him, but on the other, the plates had probably got rusty, and the blocks damaged, and probably some were lost. Le Blond would never put on five blocks if he thought four would pass, so he is never so perfect as Baxter, nor do I for a moment say Le Blond is equal to Baxter.

Q. In what state were the plates and blocks when you got them from Le Blond?

A. Not good, the plates were rusty and the blocks defective; they had probably not been touched for twenty years.

Q. What did you do between 1891, the date of acquiring the plates, and your sales in 1896?

A. In 1892 and 1893 I was busy collecting and arranging, and having the plates cleaned, prior to publishing my portfolio. I was also, at the same time, preparing the first catalogue of prints, which I published in 1893, in forming the long-since defunct Baxter Society in 1895, and editing the first and only three numbers of its journal. In 1895 I had a serious illness, but in the December of that year

the Exhibition was held at the Masonic Hall, New Street, Birmingham. I was also all the time collecting information.

Q. Was any print in colours ever published to your knowledge, of the large "Queen" with the ladies-in-waiting?

A. I never saw one.

Q. Baxter died in 1867—from that time, except for Le Blond's reprints about, or in, 1868, he was almost forgotten; have you taken any steps to revive his memory since the time you became interested in him?

A. I did everything I could to draw the attention of the public to the fact that his prints were works of art.

Q. How many copies of your portfolio did you publish?

A. One hundred.

Q. Was that your own collection of Baxter prints sold at Birmingham in 1896?

A. Yes, and also all I got from Le Blond, which had not been sold to Mr. Bramah, or at the sale at Bristol.

Q. What was the Bristol sale?

A. I had a stand at the Exhibition there for other subjects, and it was too large, so I filled it up with Baxter prints.

Q. Do you know, I have gleaned as much information from the two catalogues, that is, of your sale in 1896 and of Baxter's in 1860, as from any other two documents?

A. I am glad to hear it.

Q. You are aware you have included in your portfolio of reprints, and in your 1893 catalogue, prints that are not by Baxter?

A. Yes, I am now.

Q. Did you take over from Le Blond many Baxter prints with the stock?

A. Not many.

Q. Why did you fix upon Lord Leighton as the President of the Baxter Society?

A. I cannot say; Lord Leighton was, I believe, a relative of G. C. Leighton, who was a pupil of Baxter, and afterwards his adversary, so at all events it was a nice thing.

LIST OF BAXTER PLATES ACQUIRED BY ABRAHAM
LE BLOND

NOTE.—The Baxter plates Vincent Brooks sold to Le Blond are marked "Brooks."

The Baxter plates for which Le Blond also acquired the blocks are marked "Blocks."

The Baxter plates from which Le Blond printed in colours are marked with a *.

The rest of the Baxter plates, not marked in any way, Le Blond acquired the plate but not the complete blocks, and so he could not print from it. Vincent Brooks had neither plate nor blocks, unless so marked Brooks.

No. of
Print in
this Book.

EARLY PRINTS

- | | |
|----|---|
| 37 | Cluster of Passion-flowers, roses, etc. |
| 40 | Cape Wilberforce, Australia. |
| 43 | Cleopatra. |

MISSIONARY PERIOD

- | | |
|------|--|
| 82a | Landing of Rev. John Williams at Tanna. |
| 82b | Massacre of ditto at Erromanga. |
| 84 | Pomare. |
| 87 | Waterhouse superintending the landing of the Missionaries. |
| 92 | Knibb. |
| 93 | Ordinance of Baptism. |
| 96 | Destruction of the <i>Tanjore</i> . |
| *106 | Blocks Brooks Wreck of the <i>Reliance</i> . |
| 132 | Launch of the <i>Trafalgar</i> . |

NEEDLE-BOX PRINTS *

- | | |
|-----|---------------------------------------|
| 133 | Blocks Brooks Regal set. |
| 134 | Brooks Floral set and outside prints. |

* There is a little doubt of which of these two Le Blond had the blocks.

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No. of
Print in
this Book

ENLARGEMENTS

- *147 Blocks Brooks The Bride. (Second plate.)
*159 Blocks Brooks First Impressions. (Large.)

EXHIBITION SERIES

- | | |
|--------------------|-------------------------------------|
| 162 Blocks | Exterior Great Exhibition. (Large.) |
| 163 | Interior „ „ |
| 166 | Gem No. 1. |
| 167 | „ „ 2. |
| 168 | „ „ 3. |
| 169 | „ „ 4. |
| 170 | „ „ 5. |
| 171 Blocks | The Amazon. |
| 172 | The Veiled Vestal. |
| 189 Blocks | Crystal Palace, New York. |
| 191 | Brooks Crystal Palace, Sydenham. |
| *193 Blocks Brooks | Crystal Palace and Gardens. |
| 194 | Assyrian Court. |

AUSTRALIAN GOLD-DIGGINGS AND THE CRIMEAN WAR

- *195 Blocks Brooks News from Home.
*196 Blocks Brooks News from Australia.
197 Brooks Review of the Fleet at Portsmouth.
198 Brooks Charge of Troops at Windlesham.
199 Sebastopol.
*200 Blocks Brooks Soldier's Farewell.

PORTRAITS *

- | | |
|-------------------------|---|
| 207 }
211 }
281 } | Queen on daïs, Prince of Wales at Osborne, and
Returning from hunting. (On one plate.) |
| 203 | Queen Victoria on Balcony. |
| 205 | Prince Albert on Balcony. |

* There is a doubt about a few of the Royal portraits.

No. of
Print in
this Book.

- | | | |
|------|---------------|----------------------------------|
| 208 | Brooks | Queen Victoria, hand on table. |
| 210 | Blocks Brooks | Prince Albert in Hussar uniform. |
| 212 | Blocks Brooks | Prince of Wales at Windsor. |
| 213 | Blocks | Princess Royal. (Full-length.) |
| 214 | Blocks Brooks | Princess Royal. (Half-length.) |
| 216 | | Large Queen in state robes. |
| 218 | | Jenny Lind. |
| *219 | Blocks Brooks | Daughter of the Regiment. |
| 220 | Blocks Brooks | Peel. |
| 222 | Blocks Brooks | Nelson. |
| 223 | | Burke. |
| 224 | Blocks Brooks | Napoleon I. |
| *226 | Blocks Brooks | Duke of Wellington. |
| *227 | Blocks Brooks | Napoleon III. |
| *228 | Blocks Brooks | Empress Eugénie. |
| 230 | Blocks Brooks | Wesley. |
| 231 | | Mr. Chubb. |
| 231a | | Mrs. Chubb. |

RELIGIOUS SUBJECTS

- | | | |
|------|---------------|--------------------------------|
| *232 | Blocks Brooks | Christ blessing Bread. |
| *235 | Blocks Brooks | The Ninth Hour. |
| *236 | Blocks | Descent from the Cross. |
| *238 | Blocks Brooks | "The third day He rose again." |
| *239 | Blocks Brooks | Birth of the Saviour. |

BAXTEROTYPES

- | | | |
|------|---------------|-----------------------------------|
| *243 | Blocks Brooks | Large Crucifixion. |
| 244 | Blocks | Holy Family. (Large.) |
| 245 | Brooks | Small Crucifixion. |
| 247 | Blocks | St. Paul preaching at Athens. |
| 248 | Blocks | Elymas struck blind. |
| 249 | Blocks | The Beautiful Gate of the Temple. |
| 250 | Blocks | Christ's Charge to Peter. |

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No. of
Print in
this Book.

- | | |
|-------------|-----------------------------------|
| 251 Blocks | Death of Ananias. |
| 252 Blocks | Miraculous Draft of Fishes. |
| 253 Blocks | Sacrificing the Bullock. |
| 254 | Brooks Dover Coast. |
| *255 Blocks | Brooks "It is finished." |
| *257 Blocks | Brooks "Ecce Homo" (the Saviour). |
| *258 Blocks | Brooks Slaves. |

INTERIORS

- | | | |
|-------------|--------|---------------------|
| *260 Blocks | Brooks | The Bridesmaid. |
| *261 Blocks | Brooks | Christmas-time. |
| *262 Blocks | Brooks | The first Lesson. |
| *263 Blocks | | "I don't like it!" |
| *264 Blocks | Brooks | Infantile Jealousy. |
| *266 Blocks | Brooks | Puss napping. |
| *267 Blocks | Brooks | "So nice!" |
| *268 Blocks | Brooks | See-saw. |
| *269 Blocks | Brooks | Short Change. |
| *271 Blocks | Brooks | "So tired!" |
| *272 Blocks | Brooks | Stolen Pleasures. |

FLOWERS AND FRUIT

- | | | |
|-------------|--------|-------------------|
| *273 Blocks | Brooks | Fruitpiece No. 1. |
| *274 Blocks | Brooks | „ No. 2. |
| *275 Blocks | Brooks | Gardener's Shed. |
| *276 Blocks | Brooks | Hollyhocks. |

LANDSCAPES.

- | | | |
|-------------|--------|--------------------------------------|
| 277 | | The Royal Family landing in Ireland. |
| 278 | | The Royal Family leaving Ireland. |
| 286 | | Derwentwater. |
| *290 Blocks | Brooks | The Hop-garden. |
| 292 | | Funeral of the Duke of Wellington. |

No. of
Print in
this Book.

- 308 Bolton Abbey, Brighton Chain Pier, and Lake
Garda. (On one plate.)
- *327 Blocks Brooks Italy.
- *328 Blocks Brooks Verona.
- *332 Blocks Brooks The Reconciliation.
- *333 Blocks Brooks The Fruit Girl of the Alps.
- *334 Blocks Brooks Lake Lucerne.
- *336 Blocks Brooks Ascent of Mont Blanc. (Four.)
- *340 Blocks Brooks Returning from Prayer.
- 342 Brooks The Arctic Expedition.
- 343 Chimborazo.
- *344 Blocks Brooks Circassian Lady at the Bath.
- *346 Blocks Brooks Mountain and Stream.
- *348 Blocks Brooks The Belle of the Village.
- *349 Blocks Brooks "Come, pretty Robin."
- *352 Blocks Brooks The Cornfield.
- *353 Blocks Brooks The Day before Marriage.
- 354 Flora.
- *357 Blocks Brooks Little Red Riding Hood.
- *359 Blocks Brooks Lovers' Letter-box.
- *365 Blocks Brooks Summer. (Large.)
- 366 Summer (small) and La Biondina in gondoletta.
(On one plate.)
- *367 Blocks Brooks Summer-time (Gathering roses).
- *368 Blocks Brooks Winter. (Large.)

NOTE.—This list is believed to be nearly accurate, but there may be a few discrepancies in it.

CHAPTER VI

COLLECTING : HINTS AND ADVICE

THE collector must not imagine that a fine collection of Baxter's beautiful productions can be gathered together in a week or two; should he have such an idea, he would soon be disillusioned. He will find it necessary to devote considerable care, time, and attention to this interesting and delightful occupation; were it otherwise, indeed, half the charm would be gone. Again and again he will find that, when he thinks he has found an excellent specimen, chance will soon after throw a better in his way.

He must not, either, be disappointed when after considerable labour he has obtained a good and representative assortment if some fellow collector invites him to see his collection, and he finds it better; patience and perseverance are absolutely essential. This is not a rich man's hobby, but essentially one for the man of moderate means. For specimens in fine condition, even now, he will find keen competition, but they do not realise the prices of Romneys or Raeburns. The print that is common to-day may soon become rare, and constant watchfulness, and accepting the opportunity whilst it is open, are necessary, for there is no doubt whatever that good prints are daily getting more and more difficult to obtain. It should be borne in mind that the first outlay is the greatest; when once a specimen has been obtained, and later a better one is found, the first one obtained can be readily sold, and the difference in price ought not to be much—if anything at all.

Having found one of these dainty prints, a number of questions await his decision. If this is not a first-rate impression, shall he

buy it ? He can retain it until he finds a perfect print of this subject and then sell or exchange the inferior example. On the other hand, shall he set his face resolutely against anything lower than the best ? In the present state of the market we think he will choose the better part if he buys the print, for he is not likely to lose by the transaction.

Again, the collector will find frequently an excellent impression ; but the owner, knowing its value, will ask a price that seems excessive. Shall the collector pay, or wait ? Well, if the price is not utterly prohibitive, for the reason we have given already concerning the increasing value of Baxter's prints, he will probably regret his decision afterwards if he does not purchase the print.

The author some five years ago refused a print ; he thought half a crown too dear, and he has never since been able to obtain one like it.

For the convenience of the collector we will set forth the questions he should consider when, having found a print that he is convinced is a genuine print in colours from the press of George Baxter, he is deciding whether or not he shall buy it.

1. Is the print faded, or is it in a brilliant state ?
2. Is it in any way out of register—that is, has each of the various blocks used in obtaining the complete effect been imposed exactly in its right place upon the print, so that none of the earlier printings can be seen protruding beyond the edges of the later ones, or vice versa ?
3. Has it been taken from a worn plate ?
4. Has it been cut, or is it entire ?
5. Is it on a proper mount, and in every respect as it was issued ?
6. Has it been cleaned ?
7. Is the mount whole, or has it been cut ?
8. If it is an illustration from a book, or on a sheet of music, is it complete ?
9. Has it been under all its blocks ?
10. Is it in all respects undamaged, and free from any “ touching up ” by hand ?

CONSIDERATIONS OF GENUINENESS

Are there any Forgeries?—At the time of writing it is probable that there are no prints, nor tints in colours, that are actual forgeries—that is, there are no prints, nor tints in colours, other than from Baxter's plates and blocks; and all prints from these plates and blocks are either by Baxter, Vincent Brooks, Le Blond, or George Baxter, Jun., of all of whom more later on.

Baxter's Signature a Test.—If the print, or tint in colours, is one of those that Baxter signed, that is, if he had *engraved* his name in the *body* of the plate, and this particular print does not bear that signature exactly in the words, dates, and place set forth in this volume under the heading of each print, it is not the work of Baxter. Particular attention should be paid to this.

The particular reason why Baxter signed his prints is not known for certain, but, inasmuch as he first began to make a practice of doing so about the time that his patent was renewed, and the issue of his licenses began, he may have done this to differentiate his work, of which we know he was very proud, from that of any licensee.

In book embellishment, the lettering at the foot of his illustrations had, in the past, nearly always indicated that the print was from his press, and this plan he continued in 1847, 1848, and 1849, in his small prints in pocket-books; but when these latter illustrations appeared upon his early stiff-paper mounts, before the "Baxter mount," and without any signature or lettering, there would be nothing to show who produced the print. This being so, the small pocket-book prints, which, as we have said, had been produced before the era of the "signature," and were without one, were about 1849–50 republished on the "Baxter mount," and the seal on it sufficiently showed the name of the subject, and from whose press the print came; but later prints were signed. Thus, in our judgment, the "signature" and the "Baxter mount" were devised nearly contemporaneously, say, in 1849–50. Almost, if not quite, every print produced in 1850 is signed, as though Baxter desired to make sure of identification, whether on or off a mount.

Afterwards, he realised that the Baxter mount answered most

of the purposes, and he was not so particular, for none of the "Gems of the Great Exhibition," and other prints in 1851 and 1852, have any signature; in fact from 1851 to the end of his career he was most erratic as to signatures, and sometimes, like "News from Home" and "News from Australia," he would sign one print and not the other. From the commencement in 1830 to 1849-50 no print is signed, except, for some reason, "The Opening of the First Parliament," in 1841.

By "signed" we repeat we must always be understood as meaning that he *engraved*, somewhere in the *body* of the print, his name, and sometimes his address and description as "Patentee" or "Inventor and Patentee" or "Proprietor and Patentee," and often added a date.

Le Blond's Erasure of Baxter's Signature.—Subject to what is presently stated, all Baxter's plates which bore his signature in the body, that came into Le Blond's hands, had the signature erased when Le Blond printed from them. It has never been actually proved who removed the signatures from the plates. If Le Blond did so, then it necessarily follows that the prints issued by Vincent Brooks from the signed plates bore Baxter's signature; if Vincent Brooks erased the signatures, then it also follows that Le Blond cannot have issued any prints bearing Baxter's signature. It has generally been supposed, and most likely it is the fact, that Le Blond removed the signatures, and that he printed a small number of prints before removal of the same, but this is by no means beyond doubt. Subject to these points, the signature, or want of it, is the supreme test of authenticity between a Baxter and a Le Blond print, in all prints from Baxter's plates that Baxter signed. All prints from signed plates from which Le Blond did not print always bear Baxter's signature; this and the fact that the signature is removed from a plate or plates Le Blond had, but which Vincent Brooks never had, seems to prove that Vincent Brooks did not remove the signatures from the signed plates that came into his hands.

Vincent Brooks, and Baxter's Signature.—As we have already stated, if Baxter's signatures were erased by Le Blond, the Vincent Brooks prints from the signed plates he had, which were issued some time between 1865 and 1867, must have reproduced Baxter's signa-

tures, and so it is possible we may have on the market prints by two capable printers from Baxter's plates, which, although signed by Baxter on their face, are not actually from his presses ; but this fact does not materially decrease the value of signed Baxter prints, for as regards those produced by Vincent Brooks, which were comparatively speaking very few, it is said that in consequence of the arrangement he made with Baxter, through George Baxter, Jun., then in Vincent Brooks' employ, to superintend the production, they are to all intents and purposes Baxter prints. There is little to verify this statement, and whoever made it we think confused Baxter the father with Baxter the son. Mr. Vincent Brooks, when he took over the plates, undoubtedly made a stipulation that the son, then in his employ, should supervise the management of the same, but we know of no arrangement as to the father rendering any aid ; so far as we know, Baxter was doing nothing at this time, and judging from the son's attempts at Birmingham, a few years after, to produce Baxter prints and his utter incapacity to do so, then, we think it highly probable that the father did render considerable aid in the Vincent Brooks productions. We do not believe he was the man to allow bad prints to be published bearing his signature. Whether any particular signed print is a Baxter, a Vincent Brooks, or a Le Blond, is purely a matter of conjecture, and not of proof ; but if the print is on a Baxter mount, that should be a sufficient guarantee. As to the signed prints issued by Le Blond, if there are any at all, they were so few as to be a negligible quantity. Extremely little is known of the form in which the Vincent Brooks prints appeared, and whether on any form of stamped mount ; probably the mounts had no stamp.

" Le Blond Baxter " Prints.—A complete finished "Le Blond Baxter" is rare, and rarer still with Le Blond's signature, but sometimes both may be seen. The Le Blond signatures are generally in the body of the print, low down, but in by far the larger number of the Le Blond Baxter prints these signatures have been cut off at some time by unscrupulous persons wishing to pass them off as genuine Baxter prints ; consequently these prints will be found to be slightly smaller than genuine Baxter prints. Some prints do not, however, bear Le Blond's signature, and some, like " ' The third day He rose again ' "

and "Little Red Riding Hood," have it so high up that it would be impossible to cut it off without destroying the print, so consequently it is sometimes hidden by being coloured over by hand. Le Blond Baxters, when complete, are generally on plain cardboard mounts, with Le Blond's label, printed in blue, at the back.

Internal Evidence of Genuineness.—If the print or tint is one from a plate Baxter did not sign, then a greater difficulty arises, as its genuineness cannot be tested by the signature. In that case the following observations may be found useful. Baxter's prints have a great depth of artistic colour, excellent register, and much attention has been paid to all the details. The surfaces are generally of a beautiful, delicate, glossy character—the gloss comes off with moisture—as though the prints were on marble or ivory; and they have the appearance, especially the portraits, that we notice in miniatures. The flesh tints are always natural, and the eyes and lips are separately coloured. The whole print is invariably refined.

How to detect Le Blond's Work.—If we compare most of Le Blond's work with Baxter's, we shall find generally that it lacks all those excellent qualities which are the characteristics of the greater man. Le Blond's prints have less depth of colour; often the various printings are out of register; there is manifest inattention to details, crudeness, harsh surfaces, eyes and lips without colour, unnatural and unpleasing flesh tints, and altogether a great want of refinement. However, it is only fair to say that when we find a print by Le Blond complete it is superior to those that we have just described; and some are beautiful productions. Le Blond has been judged unfairly by all the unfinished prints Mr. Möckler took over from him, and which ultimately got into the market.

There are only about thirty of Baxter's unsigned plates from which Le Blond printed, so the difficulty is reduced; and indeed only a few of these at the most present any real confusion—"The Fruit Girl of the Alps," "The Reconciliation," "Slaves," "'It is finished,'" "The Ninth Hour," and the "Fruitpieces" perhaps being those upon which the greatest uncertainty will be felt. Le Blond was never so conscientious as Baxter, and he would not use all the blocks if less than all would do.

Baxter's Name and Le Blond's on one Plate.—In many cases Baxter's name was left on the plate margin though it does not appear in the body of the print, the assumption being, of course, that the print would be mounted and the plate margin then cut off ; and so it sometimes happens that Le Blond's name appears in the body, and Baxter's in the plate margin.

The Baxterotypes.—None of the Baxterotypes were ever printed by Baxter in colours ; the Raphael Cartoons and " Infant Samuel," sometimes found in colours, were by other printers.

Prints by Other Printers using Baxter's Blocks.—The prints issued by Vincent Brooks and Le Blond have been explained. Baxter's son George produced some signed prints also, from a few of his father's plates, which he retained—for they did not go to Le Blond—but not from his blocks. He used chromo-lithography instead ; and his prints are usually so bad they can hardly be mistaken by any one. His work may be looked for in the Raphael " Holy Family," " Harvest Time," " ' Me Warm Now,' " and in a few others. It should be mentioned, however, that Le Blond's " Hollyhocks " and " The Gardener's Shed " are also chromo-lithographs, and also one variety of his " Lucerne," though another is an excellent print from a plate and blocks.

The Dates of Prints.—It is useful to be able to discover the approximate date of a print, and it is often a means of detecting fraud. This can be gathered from the address upon it. The first known addresses of Baxter are 11, Great Distaff Lane, Cheapside, and Blackfriars Road ; and prints (probably there would be none in colour, and none of any kind from Blackfriars Road are known) bearing these addresses would be between 1827, when Baxter married and came to London, and 1830, the date when " Butterflies " was produced, which has the address 29, King Square ; the address 29, King Square, Goswell Road, would be from 1830 to 1835 ; the address 3, Charterhouse Square, would be from 1835 to 1843, when Baxter moved to Northampton Square ; the address 11, Northampton Square, would be from 1843 to about June 1851, when he took in another house ; and the address 11 & 12, Northampton Square, would be from 1851 to his retirement in 1860.

Miscellaneous Considerations of Genuineness.—There are a few

prints in Bartolozzi red, or in monochrome ; these can be disregarded for any collection. They are called "The Moorish Bride," "The Trysting Place," "The Little Gardeners" (large round size), "A Lake Scene," "Going to Church," and a few others. They are sometimes called "from posthumous plates" and the like ; they may possibly be genuine Baxter plates, but he never printed from them. These prints are more fully mentioned in Chapter V., as having been rescued from a pawnbroker's in Birmingham by Mr. Möckler. None of these prints ever appear in colours, and they were all printed long after Baxter's decease. There are also prints in monochrome of "The Beauchamp Chapel."

Fraudulent persons have discovered many ways of deceiving. Sometimes a Le Blond print is placed on a Baxter mount ; often, too, prints are touched up, or, indeed, wholly coloured by hand. In case of doubt, a magnifying glass should be used. Mr. Möckler produced a book of reprints in sepia. These occasionally are coloured by hand and passed as Baxter's ; but a little moisture and a clean handkerchief applied to a small portion will soon reveal the fraud. Occasionally, too, licensee work is palmed off as Baxter's, on the statement that it is "like Baxter's," or "by Baxter's licensees," or "from his plates" ; and the fact that some of the prints by licensees have on them "Baxter's patent" helps this deception.

Prints with a fraudulent signature, and sometimes a date, usually 1854 (which is always a wrong one), have been foisted on the public. We cannot too much impress upon collectors the necessity of seeing that all signatures and dates accord exactly with those given in this book, and, if not, the print should be refused. It is necessary to remember too that one of Baxter's embossed seals is in existence somewhere ; so the collector must always see that the name of the subject, or label, is below the seal on the mount. Some one has or had a stamp "Baxter's patent oil printing, 11, Northampton Square," which is used upon certain prints, even when a moment's consideration would show they had their origin at other addresses. The seal is also used upon prints never produced by Baxter's press. Certain foreign-looking productions, obviously photographic in part, and somewhat resembling picture postcards, are at times found with "Baxter"

embossed underneath. Occasionally a dealer will tender to a collector, known not to be very experienced, "a rare Baxter"; the latter will be well advised always to insist under such circumstances upon having the print pointed out in this book or in our *Manual*, and see for himself if the description tallies. Should it not do so, and the dealer should say, "Oh, it is not mentioned there," then the best thing for the collector to do is to defer purchasing, and write to the author, and tell the dealer so; usually they then expedite their exit with their "rarity," and are not seen again; in that case do not write to the author. Nearly all the prints, when they are used for music, have Baxter's name in type, in gold letters, under the print on the music.

COLLECTION AND CLASSIFICATION OF BAXTER PRINTS

The collector should make up his mind at the outset whether he will be satisfied with the complete prints, that number about four hundred, or whether he will seek to possess other states of each print, and to acquire them also on the music, when so used, and on a mount as well as a book illustration when published in both ways. If he decides in favour of the more heroic view of his hobby he may look forward to a search that will extend over a number of years, and that will not cease until many hundreds of prints have been acquired. In this case, however, the collector would be rewarded for his diligence by the pleasure he would feel as the owner of a collection so unique; and the complete set of prints would be valuable, inasmuch as it would increase his knowledge, and enable him to trace stage by stage the development of a most fascinating art. We only know of one collection such as this. He would find too that many prints which appear upon the first sight to be identical have yet a number of minor modifications. For the collector of the different states of Baxter's prints the classification that follows will form a necessary guide.

Tints.—These are prints that range from the very "first pull" from the plate and then through all the various stages of colouring from the blocks almost to the complete print. Usually the "first pull" has been made in bluish purple, grey, or in neutral tint, although other tints are found, and the impressions are such as any printer could secure if he had the plate. Thus, though not valuable as colour

prints, they reveal, if genuine, the varying first stages that led to the perfect print, and in many cases are most excellent as aquatints or mezzotints, and furthermore indicate the different tones obtained in the finished print by the various tints of the first pulls. Tints of some prints are very rare, especially of the early ones.

The question of tints is a too complicated, technical, difficult, and extensive subject to deal with fully, because in dealing with this complex matter weight has to be given to so many questions, such as signed tints and unsigned ; plates that Le Blond printed from, and those he did not ; Vincent Brooks tints ; Baxter, Le Blond, or Vincent Brooks proofs, before letters and after ; the quality of the paper ; the date of the print ; tints in colours ; and “ first pulls ” ; and other matters. It should be borne in mind that some years after the retirement of Baxter in 1860 the plates passed to Vincent Brooks. He held them until 1868, when Le Blond obtained them ; and he held them until 1891, when Mr. Möckler became possessed of them ; and all of these took pulls from the plates. There were, as we mention in Chapter V., plates Vincent Brooks never had ; and some, again, Le Blond did not get ; and all these points have to be considered ; but tints bearing Baxter’s signature may be accepted as genuine Baxter tints.

Uncut Prints.—In this class we have prints as they came from the press, before they have been trimmed. They may be in any condition as regards colour and finish, but are always interesting as showing the plate marks, the lettering, if any, the plate holes, and whether or not other prints were on the same plate, and in several cases they show that the plate was broken and mended ; and the fact of the plate afterwards becoming unusable may account for there being two varieties of prints slightly differing, as in the case of the portrait of the Duke of Wellington, and others.

On Music.—The front sheet of the music, with the illustration on it, should be entire.

Book Illustrations.—Prints as they appeared in the book they illustrated. The page with the print should be entire. The small pocket-book illustrations were produced both as book illustrations and on mounts, and it is interesting to obtain these in both conditions. The lettering which the pocket-book illustrations have nearly always

under the print, and rarely or never on it, contains the name of the subject, and the artist from whose picture the print was taken, as well as Baxter's name and address. Occasionally the lettering to prints in books is in type ; but generally it is part of the plate. When the print is on a mount none of this lettering appears.

On Mount.—From 1838, the date of the first print on a mount, "The Departure of the *Camden*," to the end of the Missionary period most of Baxter's prints, not being book illustrations, had been published on a tinted cardboard mount, the lettering under the print, either in type or engraved, describing the subject, and giving Baxter's name and address, and a tinted line was drawn round the print, but there was no Baxter stamp or seal. When he gave up this class of subject, and took to the small subjects for pocket-books, in addition to publishing them in the volumes, he sold them at first on tinted stiff paper, with a line drawn round them ; hence the very earliest of these prints, before the advent of the Baxter mount, are often found mounted in this manner, as well as the first productions of "England's Queen," on the balcony, and "Prince Albert" in blue breeches. Prints found mounted in this way are generally good prints, as they would be early impressions from the plates. When in 1849 Baxter decided to grant licenses and devised the Baxter mount, no line is round the print, but there is either in the centre of the mount below the print or on the left-hand bottom corner one of two varieties of his embossed seal, which always has a label below it giving the title of the print, or his coloured stamp, without a label below, but also giving the name of the subject, all of which are surmounted by a crown, and give his signature and Northampton Square address. The collector should bear in mind the great importance of this label in the case of prints on mounts bearing the embossed seal.

Baxter continued his Baxter mount to the end of his labours, but some of his prints are now very rare on mounts, and some never were on mounts. A few of the Missionary prints—that is, those produced by the *Patriot*—are sometimes found varnished, and sometimes on a stretcher mount, with letterpress description ; these would be Williams' portrait, with a background of Rarotonga (the earliest print having an interior background), and the portraits of Moffat and

Knibb. Prints are sometimes found on embossed or perforated mounts ; these were probably issued by Baxter, and may have been in the nature of valentines.

How to arrange Baxter Prints.—No Baxter prints should be much exposed to a strong light, as they fade. The best way to keep a collection is to follow the example of those who have arranged that in the British Museum, but with a better classification, and mount the prints (with the corners of envelopes) on large sheets of brown, or elephant cartridge paper ; but, unlike those who arranged the national collection as it now is, to put sheets of thin paper, or take other means to prevent friction. This method enables the collector to interpose fresh sheets as he acquires new prints, or to remove others easily for better ones, and without damage. As to the order, it is better to classify in some way, say as given in this book, rather than to follow the order of date merely.

A collection should always be kept in a dry place, and care should be taken that any sheets of paper placed to prevent rubbing, do not stain or fox the mounts or prints. Insects, rats and mice, cats and dogs too, if they have access to a portfolio, do not improve a collection.

How to arrange with Dealers.—Probably the best way in the early stages of collecting is not to buy haphazard and promiscuously from any and every dealer, known and unknown, that presents himself, but rather to discover a man who can be confidently trusted as to prices and genuineness, and instruct him to supply what is wanted, and tell him you will wait a reasonable time.

You thus secure a man who will take pains to provide what you wish because he is not disheartened, as he otherwise would be, by not knowing whether, when he obtains it, you will not say, “ Oh, I got that yesterday from another dealer,” and be left with it on his hands ; he too will know he has a constant customer, and will do his best to please and advise, and the collector will have a hold on him if by any chance a wrong print should have been supplied. But the dealer should be a man who has a large field open for search, and has knowledge, energy, and experience, but not with so much business to do that he cannot give proper attention to anyone. Such a man is not

easy to find; if any collector cares to apply to the author on the subject he will willingly help—he knows some.

The Best Prints for the Decoration of Rooms.—For a moderate-sized room we have always found that “The Coronation,” “The Opening of Parliament,” “The Parting Look,” “The Dogs of St. Bernard,” and the “four ladies,” that is to say “The Day before Marriage,” “The Lovers’ Letter-box,” “The Bridesmaid,” and “The Fruit Girl of the Alps,” together with “Lucerne,” the large “Queen,” and large “Summer” and “Winter,” are very convenient as to size, fill up a sufficient area of wall, and present an imposing, decorative, and interesting appearance. Then for smaller spaces and well within sight we like “News from Home,” “News from Australia,” “Verona,” “Carrier Pigeon,” “Christmas-time,” “‘So Nice!’” “Short Change,” “Stolen Pleasures,” “Returning from Prayer,” “Landing of Columbus,” “‘Copper, your Honour?’” “Hop-garden,” “Morning Call,” and “Gathering Roses”; and, if there is room, “The Belle of the Village,” “Reconciliation,” “Flora,” and “The First Lesson,” with some of the best miniatures to fill up odd corners, say “Nelson,” “Napoleon,” and “Wellington,” as portraits, and “Welsh Drovers,” “Crossing the Brook,” “Temples of Philæ,” “Andalusians,” small “Summer,” “Little Gardeners,” “View in Holland,” “Nuremberg,” “King of the French leaving Eu,” “Abbeville,” “La Biondina in Gondoletta,” “‘Shall I succeed?’” “Tintern Abbey,” and “Bolton Abbey.” Others might like to include “The Gardener’s Shed,” “Hollyhocks,” and “Mountain Stream” in their larger prints, and different subjects amongst smaller ones. Ministers of religion perhaps would prefer for their studies “The Landing of the Missionaries,” “The Ordinance of Baptism,” and the portraits of “Williams,” “Moffat,” “Pritchard,” and “Knibb,” together with “The Saviour blessing Bread,” “The Ninth Hour,” “The Descent from the Cross,” “The Ascension,” and two or three of the “Baxterotypes.” It adds to the appearance if the frames and mounts are of a similar pattern; some prefer the black glass (*i.e.* Morland) mounts.

NOTE.—The author will gladly advise any collectors who care to seek his aid, either as to buying, selling, arranging, cleaning, or as to the genuineness of any prints. He asks only that they pay the postage.

CHAPTER VII

EXPLANATION OF THE CATALOGUE

HAVING given in the previous chapters the reasons we have for thinking the collection of Baxter's prints and the study of his art to be interesting to an intelligent mind, and having rendered all the information we have been able to gather concerning his life, and his position as a colour printer, and about his licensees, and what has been done since his death, and, further, having given the best advice we can to collectors, we propose in the ensuing chapters to set forth a catalogue of all the prints he produced, and all the books, music, and pocket-books he illustrated, with such information as to each and all of them as is available.

This catalogue, it will be seen, is divided into chapters, and each chapter has reference to the work of some well-defined period or class of subject. This, it is thought, is a more interesting arrangement than the one that would result if we were merely to make a list of prints alphabetically or chronologically. This system will be found also more convenient for those who desire to arrange collections of prints.

The prices we have given are not auction prices, nor trade prices, but are about those a collector wishful to buy by private treaty should give to a seller willing to sell; and it is assumed that the print is unfaded, clean, of good register, and in all respects in fine, but not necessarily "mint" condition, and it is assumed that a book illustration has as well its lettering complete. It must be remembered that the market fluctuates; the tendency of late years, with a setback now and then, has been upwards. No attempt has been made to give the prices in any other state than that of fine prints, but it must

be remembered "state" always regulates the price; in most cases, tints may be taken at one-third the value of the perfect print; but tints of the earlier prints, *i.e.* about the time of the *Cabinet of Paintings*, are extremely rare. Where the print was sold on a mount, on a "Baxter mount," or on music, the values in the three states are given. It is assumed the music sheet is complete, and that the mounts are in good order.

There are a few prints reputed to be Baxter prints about which there is a doubt, and also there have been a few prints by Baxter the present existence of which is open to question. These cases are indicated by the letter "D" in the margin of the catalogue. Where the correct title of the print and the date of publication are known, they are given. In every case in which the information is available, the catalogue differentiates between original designs and prints copied from pictures; and in the case of copies, whenever the name of the artist is known, it is supplied.

Where the Baxter print is not signed, *i.e.* lettered in the body of the picture, it is stated at the foot of the description that it is "Unsigned"; where it is signed, the details of signature are set forth, and the print is stated at the foot to be "Signed." In all cases in which it is known, the plate marks, and the other prints, if any, engraved on the same plate are stated. These in many cases are instructive.

A short description of each print is given, so that collectors may identify the examples they find.

A description of the Le Blond print has been appended in all those cases in which it is well established that Le Blond printed from Baxter's plate, and in which the Baxter print is unsigned, so that collectors may be able to distinguish; but where the Baxter print is signed, no description is given of the Le Blond print, as the absence of signature on it is sufficient to indicate it is not a Baxter print. The dimensions given are as near as possible exact, but the prints are not always cut for a mount of precisely the same size; no fractions of an inch less than eighths has been attempted. In many cases the number of blocks needed for the complete print will be found stated.

Where original published prices are given, they are taken, in the case of the Missionary prints, from contemporary documents, and in the case of the later prints from one or other of the lists in Baxter's *Great Exhibition and Visitor's Guide to London*, from the Vincent Brooks republication list published in the *Bazaar* in January 1898, described in Chapter V., or from the Baxter catalogue which appears in the Appendix to this volume.

Our catalogue is complete as regards every known print and variety of print at this date, but it is possible that others may be subsequently discovered.

The dates of Baxter's early and Missionary prints are accurate in our catalogue; those of some of the later ones are more difficult to fix, except where Baxter has recorded them for us upon the prints, but owing to the discovery of the Baxter list set out in the Appendix, those we have given cannot be far wrong.

The following abbreviations are used in our catalogue :

C. . . .	Comparatively common.
M.R. . . .	Moderately rare.
R. . . .	Rare.
V.R. . . .	Very rare.
P. . . .	Plate was included in the sale catalogue of Baxter's prints and stock in 1860.
D. . . .	For the reasons given, doubtful.
This print is signed	Baxter's print was lettered or signed by Baxter in the body of the plate from which the print was taken.
This print is unsigned	Baxter's print was not lettered or signed by Baxter in the body of the plate.
On Mount . . .	On a mount as issued by Baxter, and on which, as regards the Missionary-period prints, is his engraved or printed description, and as regards the later prints, is his embossed seal or coloured stamp giving his name and address, and the title of the print, this mount being usually known as a "Baxter mount."
Music	An illustration on the cover of a piece of music. Described, at the number given, in the catalogue of music (Chapter XXI., pp. 309 and 310).

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Books, No. . . . A book illustration. Described, at the number given, in the catalogue of books (Chapter XXI., p. 296).

Pocket Books, No. . A pocket-book illustration. Described, at the number given, in the catalogue of pocket-books (Chapter XXI., p. 308).

CHAPTER VIII

EARLY PRINTS

1830-1840

THIS section of the catalogue has reference only to the colour prints produced by Baxter in the early period of his career, but it should be noted that the Missionary subjects belonging to this time have been extracted and placed under their own heading in Chapter IX. (p. 140).

No period of his work is more interesting than this. Here we see him, apparently entirely self-taught, emerging from obscurity and, by his genius and perseverance, creating for himself a foremost name in the annals of colour printing.

We note with interest the variety of his different styles—first a mere wood-cut tinted over in water colours, then wood block and oil colours, then he seeks the aid of a rudimentary plate, and finally we get the finished aquatint or engraving as a key-plate. Sometimes he uses mezzotint for his foundation, frequently it is aquatint, occasionally we get stipple.

Every print in this section is a book illustration.

We shall observe how rapid was his progress in the few years up to the time of the *Cabinet of Paintings*.

In most of these prints the lettering at the foot of the print is in type, but in some it is engraved.

No print in this section has been reproduced, except No. 43, which was reprinted by Baxter.

At Baxter's sale in London in 1860, none of these prints nor any of the plates were offered (except the reprint of No. 43); the plates

would, doubtless, belong to the various publishers of the books which they embellished, and so could not be reprinted.

It will be noted the white is, in the early prints, separately printed.

Very few of the prints in this section are original design ; most of them are taken from pictures.

Sometimes, in consequence of the colours having oxidised, we find the prints blurred and almost undecipherable, but their pristine condition can be obtained by any picture restorer acquainted with Baxter's methods.

The important difference between building up a picture with its lights and shades by the use of wood blocks only, as adopted by Baxter before his patent, and the method of obtaining a coloured print from a finished engraving on which is imposed the colour by the blocks, the method adopted after the patent, should be borne in mind.

No colour work is known to have been produced from Baxter's earliest London addresses at Distaff Lane and Blackfriars Road. The first thirteen prints of this section are dated from King Square ; all the rest are from Charterhouse Square.

It is doubtful if the value and the interest of these early prints as colour prints are as yet sufficiently realised. Whilst the later ones are more popular in subject, and were produced in thousands, these early ones on the other hand are of less general interest, but, being confined to the books in which they were published, are very much rarer. The student, in order to appreciate the work represented in this section, should read attentively Chapter III.; he will then the better realise the difficulty of producing imitations of coloured drawings by wood-block printing, he will learn how few there have been in this country who have attempted to print a picture, and, on then looking at the prints in this process by Baxter, he will see that even when successful—as Baxter was as much as or more than any other printer by this method—the uncertainties of execution are very great, and that whatever skill may be used to make the work passable its defects are obvious. The shadows present great difficulties, in fact all the details of the picture usually show a coldness and poverty of effect which cannot be wholly got rid of.



1. Peacock.

2. Marmoress.

3. White Admirable [*sic*].

BUTTERFLIES.

The first print in colours by George Baxter.

These facts being, no doubt, fully realised by Baxter, he never ceased until he had devised something better. His happy combination of metal and wood formed a base for a much more artistic picture, and thus, and by the various oil tints being blended into each other in succession, he found that character was given to the figures, and a degree of shading and tone to the landscapes, which had never theretofore been obtained.

NOTE.—Later inquiries lead the author to suppose that one or two prints described in this section were first produced at an earlier date than that given in his first book, but inasmuch as the number then given to each print has acquired a market reputation, and to now alter it would cause confusion, the old numbers are adhered to, and a note of the altered date is made under the description of the print.

CATALOGUE OF EARLY PRINTS

1830

1. **Butterflies** (see illustration).—One rests on a blade of grass, and there are two on the wing. The collector is fortunate who possesses a specimen of this most interesting print. The method adopted by Baxter in its production seems to be almost exactly that of the old chiaroscurists, except that this print is in natural and proper colours, and theirs were in bistre or sepia, and as a consequence a few more blocks were here necessary; at the same time, also, there is little distinction between this print and the methods employed by Savage. The author has in his collection three of these prints, in different stages, obtained for him at different times by Hills of 6, Clovelly Mansions, Gray's Inn Road, who unfortunately cannot now say where they were obtained; but they are all undoubtedly genuine, and from them one is able to gauge fairly accurately that the number of blocks employed was seven, the first producing the general outlines of the subject and the stronger shades, the second the yellow, the third the green, the fourth the light brown, the fifth the dark brown, the sixth the red, and the seventh the blue. In all probability the print was intended for a book illustration, but whether actually so used, has not yet been discovered. It stands alone

in this respect, that nothing in colour by Baxter is known to precede it, nor for four years to follow it. Under the print, in type, in one line, is “(1) Peacock, (2) Marmoress, (3) White Admirable [*sic*]”; and below that, in one line, is “Engraved on Wood and Printed in Colours, by G. Baxter, 29, King Square, Goswell Road.” Whether the print is, or is not, an original design it is not easy to say.

SIZE OF PAGE, 11 × 9.

PRINT, ABOUT $6\frac{1}{2} \times 5$.

Published 1830.

V.R. £5 5s.

This print is unsigned.

1834 AND 1835

2. Dippers and Nest.—Books, No. 58 (Mudie's *Feathered Tribes*, Vol. I.).

“The dipper is, in fact, a very curious bird, and it is more gratifying to watch the manœuvres of one, than to be in possession of the bodies or skins of fifty” (*Feathered Tribes*, Vol. I., p. 284). Under the print, in type, in the centre, in one line, in the first edition, is the above title; and below that, in one line, is “Engraved on Wood and Printed in Colours, by G. Baxter.” The second edition print has no lettering, except the above title. It is not stated to be, and is not printed, in oil colours. Only the vignette in the book is by Baxter; the rest of the illustrations are hand-coloured. The method of production seems to be that used for No. 1. As a colour print it is not very successful, but as a beginning it is very interesting. It shows that in the years from 1830 Baxter had made very little change, and one is thus led to suppose he had done little in the way of experiment or improvement. The preface to the *Feathered Tribes*, by the author of that volume, states: “In these vignettes Mr. Baxter had no coloured copy but the birds, which are from nature. I made him work from mere scratches in outline, in order to test his metal, and I feel confident the public will agree with me in thinking it sterling.”

SIZE OF PAGE, $7\frac{3}{4} \times 4\frac{3}{4}$.

PRINT, ABOUT $3 \times 2\frac{3}{4}$.

First edition (1834), prints lettered at foot. C. The pair, £1.

Second edition (1835), prints unlettered, except for the title. C. The pair, 15s.

These prints are unsigned.

3. Little Grebes and Nest.—Books, No. 58 (Mudie's *Feathered Tribes*, Vol. II.). “They inhabit seclusions of lakes and pools in a quiet and unobtrusive manner” (*Feathered Tribes*, Vol. II., p. 253). Under the print, in type, in the centre, in one line, in the first

- edition, is the above title; and below that, in one line, is “Engraved on Wood and Printed in Colours by G. Baxter.” The prints of the second edition have no lettering except the above title.

SIZES AND PRICES, SAME AS NO. 2.

These prints are unsigned.

- 4. Eagle and Vulture.**—Books, No. 59 (*Mudie’s Natural History of Birds*). The eagle is on a ledge of rock; the vulture is flying above. Under the print, in type, in the centre, in one line, is the above title; and below that, in the 1834 edition, is “Engraved and Printed in Oil Colours, by G. Baxter, 29, King Square, from a Painting by T. Landseer,” in two lines; and in the 1836 edition, in type, it is “Baxter’s Oil Colour Printing, 3, Charter-house Square, from a Painting by T. Landseer,” in two lines. This is probably the first print in oil colours by Baxter, and shows a great advance in method and effect.

SIZE OF PAGE, $5\frac{5}{8} \times 3\frac{1}{2}$.

PRINT, ABOUT $3\frac{1}{2} \times 2\frac{1}{2}$.

Published 1834.

Either variety. M.R. 15s.

Later Edition, 1836.

These prints are unsigned.

- 5. Hindoo and Mohamedan Buildings.**—Books, Nos. 27, 63, and 71 (*Fisher’s Drawing-room Scrap Book*, *The Parlour Table Book*, and Emma Roberts’ *Views in India*, etc.). Showing the portico of a temple in Guzerat, so colossal, the natives ascribed its origin to a deity. Under the 1834 print, in type, in the centre, in one line, is the above title; and below that, “Fisher & Co., London, 1834”; and on the left, in one line, is “Drawn by D. Roberts from a sketch by Capt. Grindlay”; and on the right, in one line, is “Engraved and Printed in Colours by G. Baxter, 29, King Square”; and under the 1835 print, in the centre, in type, in one line, is the above title; and on the left is “Eng. by permission from Capt. Grindlay’s Work, 8vo. coloured,” in one line; and on the right, in one line, is “Engraved and Printed in Oil Colours by G. Baxter, 3, Charter House Square”; and at the bottom centre is “Fisher & Co., London, 1835.” Higher up, on the left centre, is “Edifices Indiens et Mahometans,” in one line; and on the right is, “Hindoostanische und Mahometanische Gebäude.” The preface to *Fisher’s Drawing-room Scrap Book*, written by L. E. L., says: “Perhaps, as it does not fall to my share in the contents, I may be permitted to point attention to the beauty and novelty of the coloured frontispiece.” The *Times* of that date

remarks of this print : “ The successful result of an experiment made by Mr. Baxter ” ; and the *Court Journal* : “ This is a very charming print. It is a specimen of a newly discovered mode of printing in oil colours, an art of which we had not before heard.” The 1834 variety is not in oil colours.

SIZE OF PAGE, $10\frac{5}{8} \times 8$.

PRINT, $8\frac{3}{8} \times 6$.

Published 1834.

1834 variety. M.R. 17s. 6d.

Later Edition, 1835.

1835 „ M.R. 15s.

These prints are unsigned.

6. **The Welsh Harper.**—Books, Nos. 164 and 76 (Mrs. Sherwood’s *Social Tales* and Mrs. Paxton’s *Life as It is*). “ And he uncovered his harp, and played an old Psalm tune, accompanying his harp with his voice in a hymn ; and thus he talked and sung, till the sun got low ” (*Social Tales*, p. 22). We have now reached the period of Baxter’s best efforts from wood blocks, without any key-plate, and this the earlier print of this subject is probably his finest print in that method ; indeed, a few prints by him about this time may fairly be stated as the finest specimens of pictures printed by wood blocks only, known in England, certainly up to his time. The later print of this subject is described under 319. Under this print, in type, in the centre, is the above title, and, under that, in one line, is “ Engraved and Printed in Oil Colours by G. Baxter, 29, King Square, London.” The subject is taken from a painting by J. Browne.

SIZE OF PAGE, $6\frac{1}{4} \times 4$.

PRINT, 5×3 .

Published 1835.

R. £1.

This print is unsigned.

7. **Cattle Drinking** (see illustration).—Books, No. 29 (Gandee’s *The Artist*). Here is again an excellent picture print from wood blocks only. A stream, and cattle drinking, are shown, and on the left, the bank, trees, rocks, and figures. From Gainsborough’s two pictures in the National Gallery. Under the print, in the centre, in one line, in type, is “ Engraved and Printed in Oil Colours by G. Baxter, 29, King Square.” The white seems to have been printed on. The preface to *The Artist* says : “ The frontispiece is a very successful specimen of a new art, which will no doubt, before long, be brought to such a degree of perfection as to produce fac-simile copies of the finest oil paintings ; it is done by taking successive impressions from wood blocks ; and when it is stated that no less than twelve are used in this instance, and consequently that each



CATTLE DRINKING.

After the pictures by Gainsborough in the National Gallery, London. [Print No. 7.



ARRIVAL OF CAROLINE MORDAUNT THE GOVERNESS.



MODIFICATIONS OF CLOUDS.

- | | |
|---------------------------|--------------------|
| 1. Linear Cirrus. | 7. Cumulus. |
| 2. Mare's Tail Cirrus. | 8. Cumulo-Stratus. |
| 3. Cymoid Cirrus. | 9. Nimbus. |
| 4. Cirro-Cumulus. | |
| 5. Cirro-Stratus. | |
| 6. Mottled Cirro-Stratus. | |

plate goes through the press twelve times, some idea may be formed of the ingenuity and skill required to conduct so difficult a process."

SIZE OF PAGE, $6\frac{3}{8} \times 3\frac{3}{4}$.

PRINT, $4\frac{3}{8} \times 2\frac{7}{8}$.

Published 1835.

M.R. £1.

This print is unsigned.

8. **Convolvulus Scroll and Wreath.**—Books, No. 29 (Gandee's *The Artist*). A scroll of small convolvuli surrounding the title of the book on the title page.

M.R. 7s. 6d.

This print is unsigned.

9. **Modifications of Clouds** (see illustration).—Books, Nos. 43 and 66 (J. M. Moffat's *Book of Science* and *Peter Parley's Annual*). "The modifications of clouds are distinguished into three principal and distinct formations, and four complete kinds, which, together with some varieties, are represented in the accompanying plate" (*Book of Science*, p. 476). A folding print of the sea, showing above the various states of the clouds. Under the print, in type, is the above title; and below that is "(1) Linear Cirrus, (2) Mare's-Tail Cirrus, (3) Cymoid Cirrus, (4) Cirro-Cumulus, (5) Cirro-Stratus, (6) Mottled Cirro-Stratus, (7) Cumulus, (8) Cumulo-Stratus, (9) Nimbus"; and below that is "Engraved and Printed in Oil Colours by G. Baxter, 29, King Square, London," in one line. The preface to the *Book of Science* says: "One of the illustrations has been executed in a peculiar manner, exhibiting a specimen of wood engraving printed in colours. The artist, Mr. Baxter, has thus been enabled to furnish representations of the forms and appearances of clouds, which for accuracy and effect may compete with drawing in water colours."

SIZE OF PAGE, $7 \times 5\frac{1}{4}$.

PRINT, $6\frac{1}{2} \times 3\frac{3}{4}$.

Published 1835.

V.R. £3 3s.

This print is unsigned.

10. **Norfolk Bridge, New Shoreham.**—Books, No. 33 (Horsfield's *History of Sussex*). The print is in sepia, more after the manner of the old chiaroscurists. Under the print, in type, in two lines, in the centre, are the above title and "This plate is presented by His Grace the Duke of Norfolk"; and below that, in one line, is "Engraved and Printed in Oil Colours, by G. Baxter, 29, King Square, London, from a Drawing by T. Henwood."

SIZE OF PAGE, $12\frac{3}{8} \times 10$.

PRINT, $6 \times 4\frac{5}{8}$.

Published 1835.

V.R. £1 1s.

This print is unsigned.

11. The End of Time (see illustration).—Books, No. 65 (*The Perennial*).

“ I saw an angel on a cloud
 Come floating through the air,
 The heavens look'd like the world's dark shroud,
 All blacken'd with despair.
 With mighty stride he stalked forth,
 Encompassing the South and North.”

(*The Perennial*, p. 74.)

The colouring of this little print is most excellent. Under the print, in the centre, in type, are the above title and “Baxter's Oil Colour Printing, 29, King Square.”

SIZE OF PAGE, $4\frac{1}{2} \times 2\frac{1}{2}$.

PRINT, $3\frac{1}{8} \times 2$.

Published 1835.

R. £1 10s.

This print is unsigned.

- 12. Polar Sky.**—Books, No. 56 (Mudie's *The Heavens*). The preface to *The Heavens* says: “In the frontispiece and vignette, Baxter's beautiful art of printing in oil colours is shown to peculiar advantage. The beam of aurora borealis in the Polar sky, and the radiation of light around the sun in the illustration of ‘The Seasons,’ are no common efforts of the press, nor am I aware of any other means by which the same delicacy of effect could be produced, at even ten times the expense.” Rocks in the sea; and, on those on the left foreground, are Polar bears. In the sky there are an aurora and a comet. “On the frontispiece there will be found a slight sketch of the Pole star in the upper part, and of the principal stars in the Great Bear much lower down, by comparing which, with the heavens, the pointers and Pole star may be very readily found” (*The Heavens*, p. 66). One variety of this print and the vignette were among the specimen works enrolled by Baxter upon April 23rd, 1836, on the granting of his patent. Under the print, in the centre, in one line, is the above title; and below that, is, according to the edition, either “Baxter's Oil Colour Printing, 29, King Square,” in one line, in type; “Printed in Oil Colours by G. Baxter (Patentee), 3, Charterhouse Square.
- 12a.** From a Painting by W. Westall A.R.A.,” in two lines, engraved; or
- 12b.** “Baxter's Patent Oil Colour Printing, 3, Charter-house Square. From a Painting by W. Westall, A.R.A.,” in two lines, in type. The colouring of the earliest edition, owing to oxidisation, is often defective. The later prints are blue in tone; the earliest, grey. One of the bears on the left is, also, slightly different in later editions. The *Morning Advertiser* of that day says of this print



THE END OF TIME.

“And I saw another mighty Angel come down from Heaven, clothed with a cloud: and a rainbow was upon his head, . . . and he set his right foot upon the sea, and his left foot on the earth, and cried with a loud voice, . . . and the Angel which I saw stand upon the sea and upon the earth lifted up his hand to Heaven; and sware by Him that liveth for ever and ever, who created Heaven, and the things that therein are, and the earth, and the things that therein are, and the sea, and the things which are therein, that there should be time no longer.”

Rev. x.

[Print No. 11.]



“Yes, I am come of high degree;
For I am the heir of Bold Buccleuch.”

p. 116]

[Print No. 56.]

and the next: "The frontispiece and vignettes are so novel and beautiful (they are printed in oil colours), that we wish the works contained a few more specimens of the artist's taste and skill." The frontispiece and vignette, when engraved, were on the same plate. These prints, as one has the address at King Square, and the other two of Charterhouse Square, fix the date when Baxter moved from the former to the latter address.

SIZE OF PAGE, $6\frac{1}{2} \times 4$.

Published 1835.

Later Editions, 1836 and 1838.

PRINT ABOUT $3\frac{3}{4} \times 3$.

Earliest print. R. 15s.

Later ones. M.R. 10s.

These prints are unsigned.

13. The Seasons.—Books, No. 56 (Mudie's *The Heavens*). Under the

13a. print, in type in two editions, and engraved in one edition, in one line, is the above title; and on the right, in one line, in type, in

13b. one edition, is "Baxter's Oil Colour Printing." It was one of the prints enrolled on the granting of the patent. The print depicts the radiation of light around the sun.

SIZE OF PRINT, ABOUT $1\frac{3}{4} \times 2\frac{1}{4}$.

Signed print. M.R. 5s.

Unsigned print. M.R. 3s. 6d.

These prints are signed as above stated.

14. Tropical Scenery.—Books, No. 54 (Mudie's *The Earth*). Conical mountain in the background; on the left, tall palms; and, in the foreground, tropical vegetation, birds, and a panther. One variety and the vignette were among the specimen works enrolled by Baxter upon April 23rd, 1836, on the granting of his patent. Under the print, in the centre, in one line, in all the prints, is the above title; and below that is either "Baxter's Oil Colour Printing,

14a. 3, Charterhouse Square," in one line; the same lettering, with the addition of the words "(from Original Paintings by W. Fowler)," in two lines; or "Printed in Oil Colours by G. Baxter (patentee),

14b. 3, Charter-house Square," in one line. The colouring of the earliest edition is often defective by oxidisation, but can be remedied. The lettering differs with the editions, and is in type in the earlier two, and engraved in the later one. The frontispiece and vignettes of the later editions were on the same plate.

SIZE OF PAGE, $6\frac{1}{2} \times 4$.

Published 1835.

Later Editions, 1836 and 1837.

PRINT, ABOUT 4×3 .

Early print. R. £1.

Later prints. M.R. 15s.

These prints are unsigned.

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- 15. Temperate.**—Books, No. 54 (Mudie's *The Earth*). A little landscape, with cows and figures. It was one of the prints enrolled on the granting of the patent. Under the print is the above title. The 1835 prints are often defective in colouring, owing to
15a. oxidisation; the lettering in these is in type, in the later ones engraved.

SIZE OF PRINT, ABOUT $2 \times 1\frac{1}{2}$.

Either variety. M.R. 3s. 6d.

These prints are unsigned.

- 16. Scene on the Mountain Tops.**—Books, No. 55 (Mudie's *The Air*). Showing a scene on the high mountains during a storm. This and the vignette were among the specimen works enrolled by Baxter upon April 23rd, 1836, on the granting of his patent. Under the print, in the centre, in type, is the above title, in one line; and below that is "Baxter's Oil Colour Printing, 3, Charter-house Square. (From Original Paintings by W. Fowler)," in two lines.

SIZE OF PAGE, $6\frac{1}{2} \times 4$.

PRINT, ABOUT 4×3 .

Published 1835.

M.R. 10s.

This print is unsigned.

- 17. Air Bird.**—Books, No. 55 (Mudie's *The Air*). A bird on the wing. Under the print, in type, is the above title. It was one of the prints enrolled on the granting of the patent.

SIZE OF PRINT, ABOUT $2\frac{1}{2} \times 1\frac{1}{2}$.

M.R. 3s. 6d.

This print is unsigned.

- 18. Evening on the Sea** (see illustration).—Books, No. 57 (Mudie's *The Sea*). The setting sun at sea, and a ship on the crest of the waves. This and the vignette to one edition were specimen works enrolled by Baxter upon April 23rd, 1836, on the granting of his patent. Under the print, in the early edition, is the above title only, and in
18a. type; and in another the above title is in the centre, in type; and below that is "Baxter's Patent Oil Colour Printing, 3, Charter-house Square. From Original Paintings by W. Fowler," in two lines; and there may be different lettering in other editions. The frontispiece and vignettes of the later editions were on the same plate.

SIZE OF PAGE, $6\frac{1}{2} \times 4$.

PRINT, ABOUT 4×3 .

Published 1835.

Later Editions, 1836 and 1838.

Either variety. M.R. 12s. 6d.

These prints are unsigned.

- 19. The Shore.**—Books, No. 57 (Mudie's *The Sea*). Under the print is the above title, in type, in the early edition. The frontispiece and vignette of the later editions were on the same plate. It was one of the prints enrolled on the granting of the patent.

SIZE OF PRINT, ABOUT $2 \times 1\frac{1}{4}$.

M.R. 3s. 6d.

This print is unsigned.

- 20. Caroline Mordaunt** (see illustration).—Books, No. 74 (Mrs. Sherwood's *Caroline Mordaunt*). "The cottager, who occupied a sort of beautifully decorated rural cottage, had hardly done her office of opening the gate to us, before all the younger part of my patroness' family appeared on the steep lawn, running to meet us with uncovered heads, to the number of seven, namely three daughters and three sons, with their niece, my future pupil, who was the first of the smiling group who approached us, which she actually did by climbing upon the bars of the gate, and throwing a handful of flowers in at the carriage window as a tribute of affection to her grandmamma" (*Caroline Mordaunt*, p. 121). There are no signs of a plate. Under the print, in type, in the centre, is the above title; and below that, in one line, is "Baxter's Oil Colour Printing, 3, Charter House Square."

SIZE OF PAGE, $6\frac{3}{8} \times 4$.

PRINT, $4\frac{5}{8} \times 2\frac{5}{8}$.

Published 1835.

R. £1 1s.

This print is unsigned.

1836

- 21. Virginia Water** (see illustration).—Books, Nos. 61 and 75 (*New Year's Token*, and *A Gift of Friendship*, by Mrs. Sherwood and others). The preface to the *New Year's Token* says: "He [the author] would particularly call the attention of his young friends to the frontispiece and vignette, which present an entirely new feature in the art of printing. It will scarcely be credited by some, that the glowing tint and beautiful softness of these plates is effectuated by simple mechanical means, unassisted in any way by the painter's skill, except as regards the judgment in the colouring. The art is quite new, but it is one that must become popular, where softness and glowing effect are sought for; and it has this advantage, that a beautiful effect once obtained may be preserved with unerring certainty through thousands of plates. We cannot withhold from Mr. Baxter our humble testimony to his talents and taste, and consider him justly entitled to that patronage which is always bestowed

on merit by an enlightened public. Mr. Baxter himself states that the art is but in its infancy, beautiful tho' it is, and that many improvements will still be made." The well-known ship is shown on the left, and George IV.'s fishing temple is seen also. "The district of Windsor Forest called Virginia Water was planted, and the lake formed, under the direction of Paul Sandby" (*New Year's Token*, p. 237). Under the print, in the centre, in type, is the above title; and on the left, in one line, is "J. Brown, pinxt."; and on the right, in one line, is "Baxter's Oil Colour Printing, 3, Charter House Square." Some of the prints are very defective in colouring, from oxidisation. It is a curious print from wood blocks without any plate.

SIZE OF PAGE, $6\frac{1}{4} \times 4$.

PRINT, 5×3 .

Published 1836.

R. £2 2s.

This print is unsigned.

22. **A Boy with a Bird's Nest** (see illustration).—Books, No. 61 (*New Year's Token*). A very pretty and extremely rare print, of a little boy with a bird's nest; the parent birds are anxiously watching him. Under the print, on the right, is "Baxter's Oil Colour Printing."

SIZE OF PRINT, ABOUT $2\frac{1}{2} \times 2\frac{1}{4}$.

V.R. £5 5s.

This print is unsigned, except as above stated.

23. **Bohemian Peasants, near Töplitz, Celebrating the Festival of their Patron, St. John of Nepomuc.**—Books, No. 78 (Spencer's *Sketches of Germany, etc.*). Peasants are seen dancing in front of a large statue of the Saint. "The Saint of Bohemia was condemned to death because he pertinaciously kept silence respecting a matter of which the devout and the unbeliever give very different versions. The former relate that, for refusing to divulge the secrets of the Queen of King Wenceslaus, disclosed to him in confession, the enraged husband caused him to be hurled into the Moldau. The story recounted by the scoffer I shall decline transcribing, as I am determined not to admit any scandal into my pages, even though it relates to a mouldering Saint and the frailty of a Bohemian Queen" (*Germany and the Germans*, Vol. I., p. 198). It was one of the specimen works enrolled by Baxter upon April 23rd, 1836, on the granting of his patent, and is probably the first print produced after the patent, and the first in which he describes himself as "Patentee." Engraved under the print, in two lines, is

NEW YEAR'S TOKEN.



LONDON:
WILLIAM DARTON AND SON, HOLBORN HILL.
1836.

A BOY WITH A BIRD'S NEST.

[Print No. 22.]



VIRGINIA WATER IN 1836.

Showing George IV.'s Fishing Temple.

[Print No. 21.]

the above title; and below that is "Printed in Oil Colours by G. Baxter (Patentee), from a Painting by J. C. Zeitter." This print and No. 24 were probably on the same plate.

SIZE OF PAGE, $8\frac{5}{8} \times 5\frac{1}{2}$.

PRINT $4\frac{3}{4} \times 4\frac{1}{8}$.

Published 1836.

M.R. 15s.

This print is unsigned.

- 24. Hungarian Peasants descending the Drave in Carinthia, on a raft of Barrels.**—Books, No. 78 (Spencer's *Sketches of Germany, etc.*). See No. 23. Peasants in merriment, having sold their wine, and converted the empty barrels into boats, return home by river. "I was fortunate in being accompanied by an English artist, Mr. Zeitter of London, who had travelled with me from Laybach, and to whose able pencil I am indebted for the very spirited vignette on the title page" (*Sketches of Germany, etc.*, Vol. II., p. 273.). Engraved under the print is the above title, in two lines; and below that, in one line, is "Printed in Oil Colours by G. Baxter (Patentee), from a Painting by J. C. Zeitter." The print was produced from ten blocks, and was one of the prints enrolled in 1836 on the granting of the patent.

SIZE OF PAGE, $8\frac{5}{8} \times 5\frac{1}{2}$.

PRINT, ABOUT $4\frac{3}{4} \times 4$.

Published 1836.

M.R. 15s.

This print is unsigned.

- 25. Southdown Sheep, From the flock belonging to the late John Ellman, Esq.**—Books, No. 3 (Baxter's *Agricultural Gleaner*). The preface of this book says: "Next year we hope to be enabled to illustrate the pages with a number of coloured embellishments perfected by the new invention for which a patent has recently been granted to Mr. G. Baxter, who has succeeded in establishing an art productive of great benefit to the public. The frontispiece and title are the early productions of his skill, and we entertain little doubt but before next year he will bring it to very great perfection, so as to afford us the opportunity in our Annual to present the public with unique and elegant engravings surpassing any description of embellishments with which Agricultural works have as yet been ornamented." There is shown a landscape with the sheep in the foreground. It was one of the specimen works enrolled by Baxter upon April 23rd, 1836, on the granting of his patent. Under the print, in two lines, in type, is the above title; and on the right, in some prints, is "Baxter's Colour Printing, 3, Charter House Square, London," in one line. The word "Oil" is omitted; but

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the vignette, No. 26, has it. Mr. W. E. Baxter, in his evidence before the Privy Council in 1849, said that this print was produced before the patent was granted, but that this and No. 68 were the first prints in the process. The omission of Baxter's name and address in some prints may be accounted for by the fact that

25a. Baxter moved about this time.

SIZE OF PAGE, $8 \times 4\frac{5}{8}$.

Published 1836.

PRINT, $5\frac{1}{2} \times 3\frac{1}{2}$.

Lettered. M.R. 15s.

Unlettered. M.R. 15s.

These prints are signed as above stated in some cases.

26. Convolvulus Leaves, Flowers, and Bud.—Books, No. 3 (Baxter's *Agricultural Gleaner*). On the right, in type, is "Baxter's Oil Colour Printing, 3, Charter House Square, London," in two lines.

SIZE OF PRINT, $3\frac{3}{4} \times 3$.

M.R. 10s.

This print is signed as above stated.

26a. The Conquerer [sic] of Europe (see illustration).—Books, No. 32a (*Horticultural Journal*, 1836). A representation of an auricula. Although in the lettering Baxter describes the print as by his patent process there is no trace of a plate. Under the print, in three lines, in type, in the centre, is the above title; and below that, "Baxter's Patent Oil Colour Printing, 3, Charter-house Square, from a Painting by J. Wakeling. For the Horticultural Journal."

SIZE OF PAGE, $8\frac{1}{2} \times 5\frac{1}{2}$.

PRINT, ABOUT $7\frac{1}{2} \times 4\frac{1}{2}$.

Published 1836.

V.R. £3 3s.

This print is unsigned.

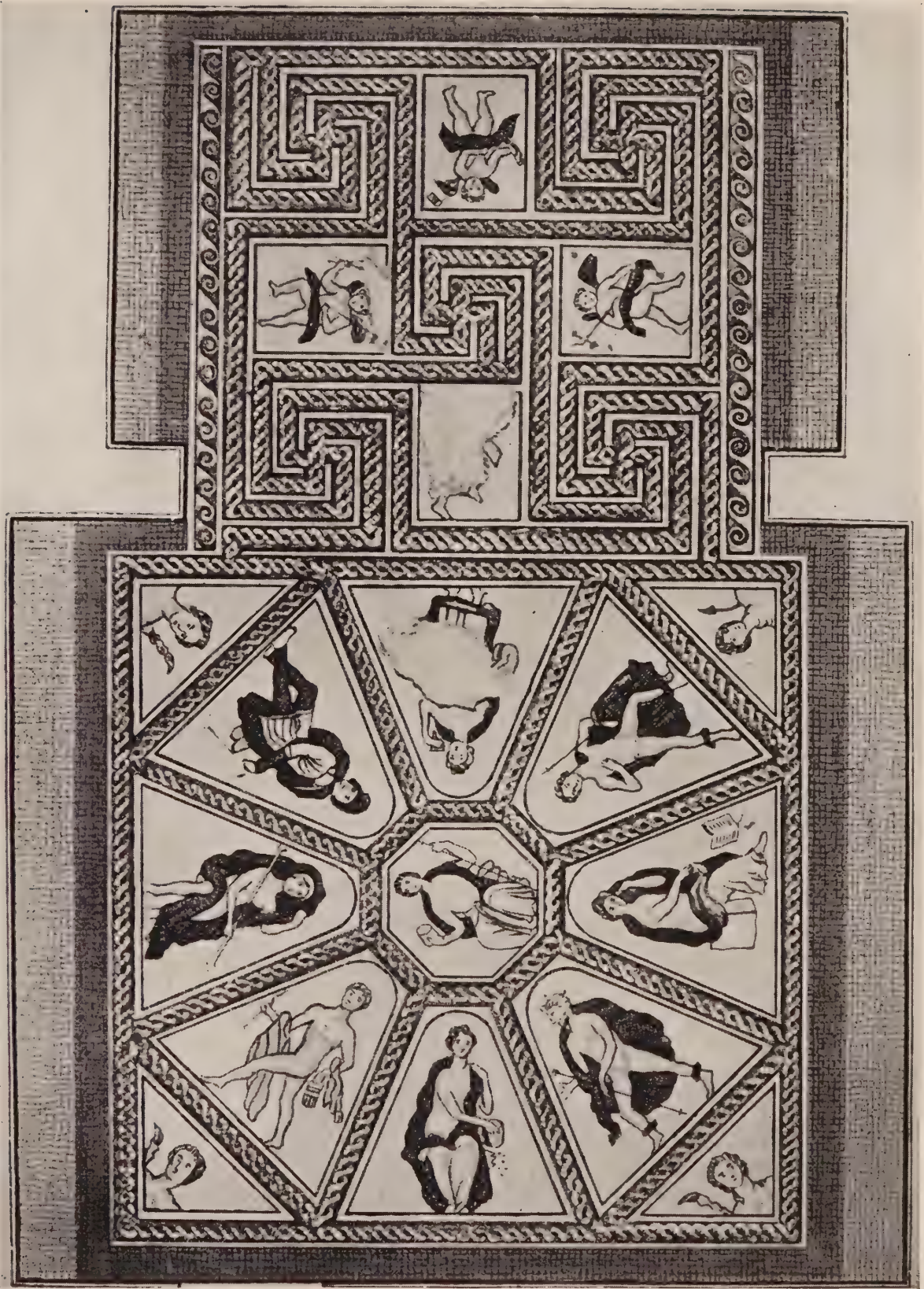
27. The Mosaic Pavement at Pitney (see illustration).—Books, No. 67 (Phelps' *History of Somersetshire*). Under the print, in some cases, on the left, in one line, in type, is "Discovered by S. Hasell"; and on the right is "Baxter's Oil Colour Printing, 3, Charter-house Square"; and in the centre is "At Pitney, Co. Somt., 1829"; and in others, on the left, in type, is "Baxter's Patent Oil Colour Printing, 3, Charter-house Square."

27a. In the centre is "The Roman Pavement at Pitney"; and below that is "To Samuel Hasell, Esq., the indefatigable and intelligent investigator of British and Roman antiquities this plate (liberally contributed by him to this work) is inscribed by his obliged and faithful friend, William Phelps." The pavement



AURICULA.

The Conquerer [*sic*] of Europe. A heretofore undiscovered print.



THE MOSAIC ROMAN PAVEMENT AT PITNEY, COUNTY SOMERSET. DISCOVERED 1828.
 p. 123] [Print No. 27.

was discovered at Stoye, about a mile north of Pitney Village, Somerset, by S. Hasell, about 1828. One part is an elaborate and rich tessellated pavement, 20×29 , with an Etruscan border running round it. In the centre octagonal compartment, surrounded by eight divisions, with a triangular space in each angle, all filled with figures, male and female alternately,

No. 1 is a figure, seated, holding in her left hand a slender rod with a small cross on the top of it, which same instrument is repeated in figures 2, 5, and 8. She holds in her right hand a cup.

No. 2 represents a man with a staring look, walking hastily, having on his head a singular ornament like a pair of double horns, and a mantle at his back, holding in his left hand a trident, with a cross at the end. Some suppose this to be Neptune; he seems to cast an angry look upon a female in the next compartment,

No. 3, who is pouring water from an urn which she holds in her right hand.

No. 4 represents a young man naked, and running; he holds his cloak on his right arm, and in his hand an instrument resembling a strigit, and in his left some drapery and a basket.

No. 5 represents a female enveloped in a large cloak, and holding in her right hand one of these rods before described, having a cross at the top and bottom of it.

No. 6. A man habited in a dress like armour, with a Phrygian cap on his head, his chin reposing on the back of his left hand, and holding in his right one of the crooked rods as in No. 4.

No. 7. A female figure bearing in each hand a musical instrument.

No. 8. A male figure in the act of running, with a cloak at his back, his right hand pressing his breast, and holding in his left hand one of the rods before described.

No. 9. A female, having her left hand raised up to her chin, and a mirror or book lying on the ground by her side, probably representing Venus at her toilet.

In the angles are four figures.

The other part is an oblong room 18×11 , the floor being divided into nine squares by a cable border. The four angular and central compartments have an Etruscan and cable pattern in them; the other five are filled with winged figures; a portion is damaged, as well as the fourth figure.

SIZE OF PAGE, $11 \times 8\frac{1}{2}$.

Published 1836.

PRINT, ABOUT $7\frac{1}{2} \times 5\frac{1}{2}$.

Either variety. V.R. £3 3s.

These prints are unsigned.

28. Boys with a Kite in a Tree.—Books, No. 20 (Mary Elliott's *Tales of Truth*). Owing to the apparent absence of any lettering on the print indicating it to be Baxter's work, it has sometimes been questioned; but we are able to say it is undoubtedly his, and further, on one copy we found under the print, in the centre, in one line, in type, "Printed in Oil Colours by G. Baxter, 3, Charterhouse Square." This lettering is probably on all copies, but has been taken into the stitching of the book by the binder, and so is not observable. Two boys are playing in a park—probably Richmond Park—and the kite is entangled in the top branches of a tall tree. "And the string being pulled with all Edgar's might, it broke, and left the kite so fastened" (*Tales of Truth*, p. 18). Except as before stated, the only lettering on the print is in the bottom centre in type, "Tales of Truth."

SIZE OF PAGE, $6\frac{1}{4} \times 3\frac{3}{4}$.

Published 1836.

PRINT, $4\frac{3}{4} \times 2\frac{7}{8}$.

V.R. £4 4s.

This print is unsigned.

29. Turn of the Monsoon.—Books, No. 46 (Mudie's *Spring*). The beginning of the north-west monsoon in Southern Africa. "The turn of the monsoon from the season of vegetation to that of drought begins in September; but it does not acquire its full character till near the middle of the astronomical summer there, which answers to that of our winter" (*Spring*, p. 81). On the left of the print a herd of deer is running; on the right there are a cavern and a lion. Under the print, in the centre, in one line, is engraved the above title; and under that is "Printed in Oil Colours by G. Baxter (Patentee), 3, Charterhouse Square," in one line; and below that is "From a Painting by W. Westall, A.R.A.," in one line. This and the vignette are on the same plate, and are probably the first prints lettered from the plate.

SIZE OF PAGE, $6\frac{5}{8} \times 4\frac{1}{4}$.

Published 1837.

PRINT, ABOUT $4\frac{1}{4} \times 3\frac{1}{4}$.

M.R. 12s. 6d.

This print is unsigned.

30. A Bird of Spring.—Books, No. 46 (Mudie's *Spring*.) A missel-thrush perched on a leafless spray is giving the first song of the year. "The landscape is by Westall, who visited the country, the bird is from nature, and both do great credit to our very talented and indefatigable friend Mr. Baxter" (*Spring*, p. xii). Under the print is engraved the above title. The frontispiece and title-

page were engraved on the same plate, as probably were the rest of this series.

SIZE OF PRINT, $1\frac{1}{2} \times 2$.

M.R. 3s. 6d.

This print is unsigned.

31. Isola Bella, Lago Maggiore, Italy.—Books, No. 47 (Mudie's *Summer*). A beautiful print, showing this well-known island and lake. "As it would have been impossible to find any subject emblematical of the whole summer, a scene in Italy has been chosen which shows both land and water under a sunny sky" (*Summer*, p. xii). On the left are trees, part of a classic building, and a boat. Below the print, engraved, in the centre, is the above title, in one line; and under that is "Printed in Oil Colours by G. Baxter (Patentee), 3, Charterhouse Square. From a Painting by George Barnard," in two lines. On the same plate as the vignette.

SIZE OF PAGE, $6\frac{5}{8} \times 4\frac{1}{4}$.

PRINT, ABOUT $4 \times 3\frac{1}{4}$.

Published 1837.

M.R. £1 1s.

This print is unsigned.

32. Summer Fly.—Books, No. 47 (Mudie's *Summer*). A butterfly, below which is engraved the above title. "The butterfly is also characteristic of summer" (*Summer*, p. xii).

SIZE OF PRINT, ABOUT $2 \times 1\frac{1}{2}$.

M.R. 3s. 6d.

This print is unsigned.

33. Vineyard near Mount St. Bernard.—Books, No. 48 (Mudie's *Autumn*). There are two peasants dancing; others are looking on. "We have selected one of the blithest of autumn's scenes as the subject of our frontispiece, viz. the vintage under the sunny skies of Lombardy, in the vale of Aosta" (*Autumn*, p. xii). Under the print, engraved, in the centre, in one line, is the above title; and below that is "Printed in Oil Colours by G. Baxter (Patentee), 3, Charterhouse Square. From a Painting by George Barnard," in two lines. This and the vignette are on the same plate.

SIZE OF PAGE, $6\frac{5}{8} \times 4\frac{1}{4}$.

PRINT, ABOUT $4\frac{1}{4} \times 4$.

Published 1837.

M.R. 17s. 6d.

This print is unsigned.

34. Autumnal Artist.—Books, No. 48 (Mudie's *Autumn*). Below the print is engraved the above title. "The vignette is the large

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garden spider *Epeira diadema*, which comes not till the autumn ; but at that season its labours are equally curious and characteristic" (*Autumn*, p. xii).

SIZE OF PRINT, ABOUT $2\frac{1}{2} \times 2\frac{1}{4}$.

M.R. 3s. 6d.

This print is unsigned.

35. Avalanche at Lewes.—Books, No. 49 (*Mudie's Winter*). "The frontispiece represents, from a drawing made upon the spot, at the time, the avalanche or slipping of the snow at Lewes in the winter of 1836, an occurrence which is rare in this country" (*Winter*, p. xii). Under the print, in the centre, is engraved the above title, in one line ; and below that is "Printed in Oil Colours by G. Baxter (Patentee), 3, Charterhouse Square. From a Painting by W. Westall, A.R.A.," in two lines. On the same plate as the vignette.

SIZE OF PAGE, $6\frac{5}{8} \times 4\frac{1}{4}$.

PRINT, $4\frac{1}{4} \times 3\frac{1}{2}$.

Published 1837.

M.R. 15s.

This print is unsigned.

36. Winter Bird.—Books, No. 49 (*Mudie's Winter*). "The vignette represents a cottage window and some birds" (*Winter*, p. xii). Under the print is engraved the above title.

SIZE OF PRINT, $2\frac{1}{4} \times 2$.

M.R. 3s. 6d.

This print is unsigned.

37. Cluster of Passion Flowers and Roses (see illustration).—Books, No. 87 (*Woodland's Nursery*). The author has never seen this book, and is going from what he has been informed, in saying it contained this print, but he has reason to suppose it either was, or was intended to be, an illustration to another book, similar to the *Cabinet of Paintings*, as he has in his possession a print (obtained for him by the same enterprising dealer as found his three prints of "Butterflies"), and on it there is written in pencil, in what appears to be Baxter's writing, "Gems of the Fine Arts, being facsimiles of the originals. Printed in Oil Colours by G. Baxter, Patentee, with illustrations in verse. London, 1837." The publisher's name is illegible. There is also reason to suppose, somewhere about 1850, when a considerable demand had sprung up for Baxter's prints, that he republished

37a. it, and that he then signed it, the signature being, on the right-hand side bottom corner, "Baxter's Patent Oil Printing, 11,



CLUSTER OF PASSION FLOWERS AND ROSES.

Northampton Square," in two lines. It is quite possible that, like "Italy," it had lettering at the foot inapplicable at the date of reissue, so he cut off that portion of the plate, and signed the print in both cases. The print is more often found signed than unsigned. It will be noted the above signature gives the 11, Northampton Square address, *i.e.* after 1843, but before 1852. If printed before 1843, it would be from the Charterhouse Square address. It is a curious fact that the two book illustrations about which the author feels a doubt, and cannot find the books they adorned, are this and "Italy," and both were afterwards—so it would appear—reissued, and, when republished, signed; and this would leave one to suppose, either the plates were prepared and not accepted, or else they remained in Baxter's hands, for some reason, and he utilised them. Both the plate of "Italy" and this one afterwards came into the possession of Le Blond, but the blocks appear to have been missing of this plate, and he did not get them.

SIZE OF PRINT, ABOUT $8 \times 6\frac{1}{2}$.

Probably first published 1836–7.

Either variety. V.R. £6 6s.

Some prints are unsigned; some are signed as above stated.

38. Advice on the Care of the Teeth.—Books, No. 72 (Saunders' *Teeth*).

The print consists of a female head, with an uplifting piece showing the jaws and teeth. Under the print, in type, is "Printed in Oil Colours by G. Baxter, Patentee, 3, Charterhouse Square," in one line.

SIZE OF PAGE, $6\frac{1}{4} \times 4\frac{1}{4}$.

PRINT, ABOUT $4\frac{1}{2} \times 3\frac{1}{4}$.

Published 1837.

M.R. 12s. 6d.

This print is unsigned.

The eleven prints following are the illustrations to the *Cabinet of Paintings*, and are on tinted paper, usually a creamy yellow or buff. Books, No. 68. See note after No. 11 of the series.

39. No. 1. Burns and his Highland Mary.—This forms the vignette on the title-page. Signed on the right, "Printed by Baxter, Patentee, from a Painting by R. Westall, R.A."; this is engraved in two lines. Burns, coatless, amidst the corn, is bending down to Mary.

"And he, who gave the scene its spell,
What was in after life his doom,
The poet's usual chronicle,
The weary life—the welcome tomb."

(*Cabinet of Paintings*, p. 4.)

Printed on the title-page, in black and gold letters is "The Pictorial Album or Cabinet of Paintings" for the year 1837 [the 1837 is often erased], containing eleven designs, executed in oil colours, by G. Baxter, from the original pictures, with illustrations in verse and prose," and also "London : Chapman & Hall, Strand."

SIZE OF PAGE, $9\frac{3}{4} \times 7\frac{3}{8}$.

PRINT, ABOUT $4\frac{1}{2} \times 4\frac{3}{4}$.

Published 1836-7.

M.R. £1 5s.

This print is signed as above.

40. No. 2. Cape Wilberforce, Australia.—This dangerous promontory, and a ship rounding it, are seen. "A pillar of even stones on each side gives the mouth of the cave so regular an appearance that it seems as if it were the measured masonry of man. And yet, what could have tempted him to build where none can live? No; man raised it not, nor have his footsteps often dared to penetrate that dark and dreary vault" (*Cabinet of Paintings*, p. 6). Under the print, in the centre, engraved in three lines, are the above title, and "Discovered by Capt. Flinders, in H.M.S. *Investigator*, 1802. Printed in Oil Colours by G. Baxter (Patentee), from a painting by W. Westall, A.R.A."

SIZE OF PAGE, $9\frac{3}{4} \times 7\frac{3}{8}$.

PRINT, $5\frac{1}{2} \times 3\frac{5}{8}$.

Published 1836-7.

M.R. 15s.

This print is unsigned.

41. No. 3. The Carrier Pigeon (see illustration).—A piece of brilliant colouring, and the favourite and rarest print of the book. An Eastern beauty is seen holding the pigeon.

"'Neath the soft shadows of thy wing, thou bearest
The scroll, which is to me of life or death;
The likeness of my love to me thou wearest,
He kissed thy plumes, still fragrant with his breath."

(*Cabinet of Paintings*, p. 16.)

The *Spectator* of that day, referring to the illustrations to the *Cabinet of Paintings*, says: "They have the appearance of highly-elaborated miniatures, executed with opaque or body colours, and mounted on tinted paper. They are, in fact, produced wholly by mechanical means, and not by hand; being exquisite specimens of the new art of printing in oil colours. In the frontispiece—a lovely Persian girl sending off a bouquet d'amour by a carrier pigeon to her lover—the warm glow of the flesh tints, and the sunny haze of the atmosphere, are effects that it would

THE CARRIER PIGEON.

"Ah, gentle bird, that on my heart now lying,
Art far more tranquil than what beats below ;
With thy soft eyes unto mine own replying,
Sweet pleading for the love which they bestow."

[Print No. 41.]

THE CARRIER PIGEON.
"Ah, gentle bird, that on my heart now lying,
Art far more tranquil than what beats below;
With thy soft eyes unto mine own replying,
Sweet pleading for the love which they bestow."

[Print No. 41.]



Print No. 41.

be difficult to produce so well by any other means." Below the print, in the centre, is engraved the above title ; and under that is "Printed in Oil Colours by G. Baxter (Patentee), from a Painting by Miss F. Corbaux," in two lines.

SIZE OF PAGE, $9\frac{3}{4} \times 7\frac{3}{8}$.

Published 1836-7.

PRINT, $5\frac{1}{4} \times 4\frac{1}{8}$.

V.R. £2 10s.

This print is unsigned.

42. No. 4. Verona (see illustration).—A favourite print, but must not be confused with the other prints of the same name, Nos. 328 and 329. In this print only a small portion of the gondola is shown. "Verona, old seat of learning and genius ! how beautiful dost thou look, spreading out thy marble palaces and verdant groves to the beholder's gaze. How clear seems that placid water which almost laves the feet of those quaint and venerable structures mellowed in their tint by the hand of time" (*Cabinet of Paintings*, p. 19). Under the print, in the centre, is engraved the above title ; and below that is "Printed in Oil Colours by G. Baxter (Patentee), from a Painting by S. Prout," in one line.

SIZE OF PAGE, $9\frac{3}{4} \times 7\frac{3}{8}$.

Published 1836-7.

PRINT, $5\frac{1}{4} \times 4$.

R. £1 10s.

This print is unsigned.

43. No. 5. Cleopatra.—The Egyptian Queen is seen holding the asp to her bosom.

"Strange dim shapes together blending
In her glazing eye,
And ancestral Queens ascending,
Summon her to die.

Shadows from the shadowy tomb,
They come for Cleopatra,
The doomed Egyptian Queen."

(*Cabinet of Paintings*, p. 31.)

Under the print, engraved in the centre, in three lines, is "Cleopatra (Guido). Printed in Oil Colours by G. Baxter (Patentee), from a Miniature by Miss E. Sharpe." One of the specimen works enrolled by Baxter, upon April 23rd, 1836, on the granting of his patent. Also occasionally found on a Baxter mount, therefore reprinted

43a. after 1849, and it is then called "Cleopatra, Queen of Egypt,"
P. which was the title mentioned in the 1860 catalogue, where many copies were included. It is probable there was a second and later plate. A plate was offered at the 1860 sale, but no others of the

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Cabinet of Paintings, plates or prints. Uncoloured, or partly coloured aquatints are often found of this subject, but are very rare of any of the others, except that "first pulls" of "Cape Wilberforce" and "Lady Chapel, Warwick" may sometimes be obtained, but they are of doubtful authenticity.

SIZE OF PAGE, $3\frac{3}{4} \times 7\frac{3}{8}$.

PRINT, $5\frac{3}{4} \times 4\frac{1}{4}$.

Published 1836-7.

C. 12s. 6d.

On Mount. V.R. £1 10s.

These prints are unsigned.

44. No. 6. Lugano.—A tasteful view of the lake and town. "Separated from all he loved, but slowly did the youth journey towards Lugano. At last he reached that city. It was evening when his footsteps first traced those streets, and the sun was sinking behind the broad and glassy lake" (*Cabinet of Paintings*, p. 37). Under the print, engraved in the centre, is the above title; and below that is "Printed in Oil Colours by G. Baxter (Patentee), from a Painting by G. Barnard," in one line.

SIZE OF PAGE, $9\frac{3}{4} \times 7\frac{3}{8}$.

PRINT, $5\frac{7}{8} \times 4$.

Published 1836-7.

M.R. £1.

This print is unsigned.

45. No. 7. Interior of the Lady Chapel, Warwick.—On her knees, in the Chapel, mourning the loss of her daughter, who died of a broken heart, is a lady.

"Many graves are round her lying,
Only one is in her heart;
How could one so lovely perish!
Why should one so young depart!
With the crimson banners round her,
'Neath the scutcheons' gilded shade,
'Mid her old ancestral honours
Is a youthful maiden laid."

(*Cabinet of Paintings*, p. 43.)

The stained-glass windows are effective. The print has a dome top. Below the print, in the centre, in two lines, is engraved the above title; and beneath that, in two lines, is "Printed in Oil Colours by G. Baxter (Patentee), from a Painting by J. Holland, in the Possession of Richard Hollier, Esq."

SIZE OF PAGE, $9\frac{3}{4} \times 7\frac{3}{8}$.

PRINT, $5\frac{3}{4} \times 4\frac{1}{4}$.

Published 1836-7.

M.R. £1.

This print is unsigned.

- 46. No. 8. The Boa Ghaut.**—The scene represents an incident at the Battle of Assaye, which, it will be remembered, established Wellington's fame, and fixed the dominion of Britain over India. "The Ghaut, as it is called, or gate, forms one of the most striking peculiarities of Central India" (*Cabinet of Paintings*, p. 52). There are two prints, one more artistic than the other, and the colouring is different. In the commoner print there are additional figures on the right, and also a beam of light across the falls; but
- 46a.** the other print is the more artistic. Under the commoner, in the centre, in type, in one line, is the above title; and on the left is "W. Westall, A.R.A., pinxt."; and on the right is "Baxter's Oil Colour Printing, Charter House Square." In the other, in addition to the title in the centre, there is engraved under it, in one line, "Printed in Oil Colours, by G. Baxter (Patentee), from a Painting by W. Westall, A.R.A."

SIZE OF PAGE, $9\frac{3}{4} \times 7\frac{3}{8}$

Published 1836-7.

PRINT, $5\frac{1}{4} \times 4\frac{1}{8}$ (the rarer variety).

„ $5\frac{1}{2} \times 4\frac{1}{4}$ (commoner „).

With extra figures. M.R. 15s.

Without extra figures. R. £1.

These prints are unsigned.

- 47. No. 9. Zenobia.**—This love-sick Eastern maid is seated at a window, overlooking the moonlit sea.

"Lie there, O rose! it was his hand
That flung thee careless by;
I would not change a single thing
That may have met his eye.

"Be hushed my lute! I know a tone
More silvery and more dear;
I would not have a sound disturb
The voice within my ear."

(*Cabinet of Paintings*, pp. 56, 57.)

Under the print, in the centre, is engraved the above title; and below that, in one line, is "Printed in Oil Colours by G. Baxter (Patentee), from a Painting by W. Pickersgill, R.A."

SIZE OF PAGE, $9\frac{3}{4} \times 7\frac{3}{8}$.

Published 1836-7.

PRINT, $5\frac{3}{8} \times 4\frac{1}{4}$.

M.R. 15s.

This print is unsigned.

- 48. No. 10. Destruction of Sodom** (Gen. xix. 24).—The doomed cities of the plain are seen in the distance. On the left is a rock, under

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which are reposing Lot and his daughters. The print is altogether ineffective. Under the print, in the centre, is engraved the above title ; and below that, in one line, is " Printed in Oil Colours by G. Baxter from a Sketch by G. Jones, R.A."

SIZE OF PAGE, $9\frac{3}{4} \times 7\frac{3}{8}$.

Published 1836-7.

PRINT, $5\frac{1}{2} \times 3\frac{7}{8}$.

C. 7s. 6d.

This print is unsigned.

49. No. 11. **Jenny Deans' Interview with the Queen.**—In this memorable scene from Scott's novel, Jeannie is seen, on her knees, before Queen Caroline, with whom are the Duke of Argyle and Lady Suffolk. "Tear followed tear down Jeannie's cheeks as, her features glowing and quivering with emotion, she pleaded her sister's cause with a pathos which was at once simple and solemn" (*Heart of Midlothian*). The *Spectator* of that day says of this print: "The rich colourings of the 'Jeannie Deans' Interview with the Queen' are among the most striking proofs of the power of the art of picture-printing. The expression of the faces and the purity of the flesh-colour are surprising, when it is considered that from ten to twenty impressions are required to produce the effect. Nothing can be more tender and delicate than the gradations of light and colour in the distances where the land melts into atmosphere." It is a favourite print. Engraved below the print, in the centre, is the above title ; and under that is " Printed in Oil Colours by G. Baxter (Patentee), from a Painting by Mrs. Seyffarth," in one line.

SIZE OF PAGE, $9\frac{3}{4} \times 7\frac{3}{8}$.

Published 1836-7.

PRINT, $5\frac{1}{4} \times 4\frac{1}{4}$.

M.R. £1 10s.

This print is unsigned.

NOTE.—The *Cabinet of Paintings* contains a most interesting preface, to which we refer in other portions of this volume. Referring to the illustrations, it says of "Verona": "Mr. Baxter has produced so perfect a facsimile that it is questionable if even the painter himself could with his pencils produce a more exact copy . . . a light and cheerful effect is communicated to the whole subject, from the blue and white colour of the blind which forms a verandah to a picturesque window, and from a touch of bright red on the drapery which hangs from the balcony. The light blue sky, in part veiled, but scarcely hidden by thin white clouds, forms a delightful relief to the architectural parts of the subject." Of "Jeannie Deans' Interview" it says: "In this difficult subject Mr. Baxter has happily preserved the expression of the faces, while in the

costume and the foliage he has produced a perfect miniature copy of the large original. We perceive, as in the original picture, that his Grace of Argyle wears a coat of mulberry-coloured velvet; and may almost fancy that we hear the Queen's brocade petticoat rustle. From the folds of Jeannie Deans' petticoat we may be sure that it is a comfortable woollen garment, ample and lengthy. . . . Her red jacket seems to be made of the same material." Of the "Interior of the Lady Chapel" it says: "Here minuteness and accuracy of detail are combined with rich, mellow, and harmonious colouring." And of "The Carrier Pigeon" it observes: "Mr. Baxter has taxed his ability to the utmost to give a faithful copy of the beautiful colours and charming expression which are to be found in the original; and notwithstanding the difficulty of the attempt he has succeeded."

The prints in this book do not bear the beautiful glaze which Baxter usually placed on his prints. Separate plates were used to tint the paper, which is either grey or buff, and these plates probably inserted the lettering, as none of the plates for the prints have any. It is not easy to account for the two versions of the "Boa Ghaut," as it is very doubtful if there were two editions of the work. The publishing price of the volume was £1 8s. 6d.; it now sells at prices varying from £5 to £8 or £9, according to state. "London: Chapman & Hall, Strand," is on most of the prints. The book was advertised in February 1837 as a "Splendid New Year's gift; in quarto, bound in a peculiarly elegant and novel manner." The poetry is by Miss Landon; the prose by J. Collier. There is a little mystery about the plates, as at the time of the sale to Le Blond he acquired those of three of the prints (see Chapter V.), but the rest have never been accounted for.

1838.

ILLUSTRATIONS TO McINTOSH'S "THE GREENHOUSE, HOTHOUSE, AND STOVE," AND "THE FLOWER GARDEN"

Books, Nos. 37 and 38. Most of the illustrations to these two books are hand-tinted, and probably Baxter only produced four prints in all. These four prints may even sometimes be found without his lettering at the foot. McIntosh was gardener to the King of the Belgians at Claremont.

"THE GREENHOUSE, HOTHOUSE, AND STOVE"

50. *Greenhouse Perennials* (faces p. 78).—Under the print, in type, is "Boronia Pinnata," "Geranium," "Epacris grandiflora," "Ken-

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media prostrata v. rubicunda"; and under that, in one line, is "Printed in Oil Colours by G. Baxter, (Patentee), 3, Charterhouse Sq." Over the print is the above title.

SIZE OF PAGE, $7 \times 4\frac{1}{2}$.

PRINT, ABOUT $3\frac{1}{2} \times 3$.

R. 10s.

This print is unsigned.

51. Greenhouse Shrubs (faces p. 134).—Under the print, in type, is "Euphorbia fulgens," "Hovea celsi," "Tacsonia Pinnatistipula," "Erythrina christi-galli"; and under that, in one line, is "Printed in Oil Colours, by G. Baxter, Patentee, 3, Charterhouse Square." Over the print is the above title.

SIZE OF PAGE, $7 \times 4\frac{1}{2}$.

PRINT, ABOUT $4 \times 3\frac{1}{2}$.

R. 10s.

This print is unsigned.

52. Orchidæ (faces p. 342).—Under the print, in type, is "Cypripedium Calceolus," "Dendrobium fimbriatum," "Dendrobium Moniliforme"; and under that, in one line, is "Printed in Oil Colours, by G. Baxter, Patentee, 3, Charterhouse Square." Over the print is the above title.

SIZE OF PAGE, $7 \times 4\frac{1}{2}$.

PRINT, ABOUT $4\frac{1}{2} \times 3\frac{1}{2}$.

R. 10s.

This print is unsigned.

"THE FLOWER GARDEN"

53. Annuals (faces p. 99).—Under the print, in type, is "Convolvulus Major," "Oxyura Chrysanthemoides," "Zinnia Elegans," "Helio-phila Araboides," "Sweet Pea," "Schyzanthus retusus"; and under that, in one line, is "Printed in Oil Colours by G. Baxter (Patentee), 3, Charterhouse Sq." Over the print is the above title.

SIZE OF PAGE, $7 \times 4\frac{1}{2}$.

SIZE OF PRINT, $3\frac{1}{2} \times 3$.

R. 10s.

This print is unsigned.

54. Sunshine and Cloudy Sky.—Books, Nos. 2 and 60 (Barbould's *Evenings at Home*, and M. A. Neale's *Smiles and Tears*). A river with mountains, a cloudy sky, and a rainbow.

"Hail mountain and waterfall, river and glen,
Hail all that my heart must revere;
Sweet Cambria has power to throw sunshine again
O'er the soul that was gloomy and drear."

(*Smiles and Tears*, p. 16.)

Under the print, in type, is "Oil Colours, by G. Baxter, Patentee," in one line.

SIZE OF PAGE, 5×3 .

Published 1838.

PRINT, $2\frac{1}{2} \times 2$.

V.R. £1 1s.

This print is unsigned.

55. **View of the Park at Gehol.**—Books, No. 1 (Abbott's *China and the English*). The author has been informed of this print but has not seen it. It is said to represent the Park of the Emperor of China's summer residence. Page 173 of the book describes the park, and refers to the frontispiece, but in the volume in the British Museum there is none. Advertisements in Mudie's *Spring* and other works announce "Abbott's *China and the English*. With a beautiful view of the Park at Gehol," but no volume at the British Museum has any coloured illustration."

V.R. Price, if any print is discovered, a matter of arrangement.

56. "Yes, I am come of High Degree, For I am the Heir of Bold Buccleuch" (see illustration).—Books, No. 79 (Mrs. Fraser Tytler's *Tales of the Great and Brave*). The Heir of the bold Buccleuch is seen clothed in a plaid suit, seated on the table; close by is the "dark blood hound," and through the open window is seen "Branksome Castle." Readers of Sir Walter Scott will recognise the scene in the "Lay of the Last Minstrel." Under the print, in type, is the above title, in two lines; and below that is "Printed in Oil Colours by G. Baxter. Patentee, Charterhouse Square," in one line.

SIZE OF PAGE, $6\frac{1}{2} \times 4\frac{1}{4}$.

Published 1838.

PRINT, ABOUT $3\frac{1}{2} \times 3$.

R. £2 2s.

This print is unsigned.

57. **The Old Water Mill** (see illustration).—Books, No. 17 (Eliza Cook's *Melaia and other Poems*). Perhaps the most pleasing little print of all Baxter's early work. It shows the Mill and the "peaceful abode" of the Miller, with its "flower-twined" porch, and Roger, the boy, "lolling" on the right.

"And here was the Mill where we idled away
Our holiday hours on a clear summer day;
Where Roger, the Miller's boy, loll'd on a sack
And chorus'd his song to the merry click clack.

"And here was the Miller's house, peaceful abode,
Where the flower-twined porch drew all eyes from the road,
Where roses and jasmine embow'd a door
That never was closed to the wayworn or poor."

(Eliza Cook's *Poems*, p. 17.)

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Engraved under the print is the above title; and below that is
 "Printed in Oil Colours by G. Baxter, 3, Charterhouse Square,
 from a Painting by W. Burgess."

SIZE OF PAGE, $6\frac{1}{4} \times 4$.

PRINT, ABOUT 4×3 .

Published 1838.

R. £1 10s.

This print is unsigned.

- 58. The English Ship by Moonlight** (see illustration).—Books, No. 17
 (Eliza Cook's *Melaia and other Poems*). A castle is seen on a
 rock, and a full moon. The ship is on the left. There is no
 lettering under the print.

"The world below hath not for me
 Such a fair and glorious sight
 As an English ship on a rippling sea,
 In the clear and full moonlight."

(Eliza Cook's *Poems*, p. 48.)

SIZE OF PAGE $6\frac{1}{4} \times 4$.

PRINT ABOUT $3 \times 2\frac{1}{2}$.

R. £1.

This print is unsigned.

- 59. Milo of Crotona rending the Oak.**—Books, No. 52 (Mudie's *Physical Man*). Milo, in vividly blue and red garments, is rending the
 tree. Under the print, in the centre, is the above title, in type;
 and below that, in two lines, is "Printed in Oil Colours, by
 G. Baxter (Patentee), 3, Charterhouse Square, from a Painting by
 59a. G. F. Sargeant" (spelled Sargent in many prints).

SIZE OF PAGE, $6\frac{1}{2} \times 4\frac{1}{4}$.

PRINT, ABOUT 4×4 .

Published 1838.

Either variety. C. 10s.

These prints are unsigned.

- 60. The Dying Gladiator.**—Books, No. 52 (Mudie's *Physical Man*).
 In neutral tint monochrome. Under the print, in type, is the above
 title.

SIZE OF PAGE, $6\frac{1}{2} \times 4\frac{1}{4}$.

PRINT, ABOUT $1\frac{1}{4} \times 2$.

C. 3s. 6d.

This print is unsigned.

1839

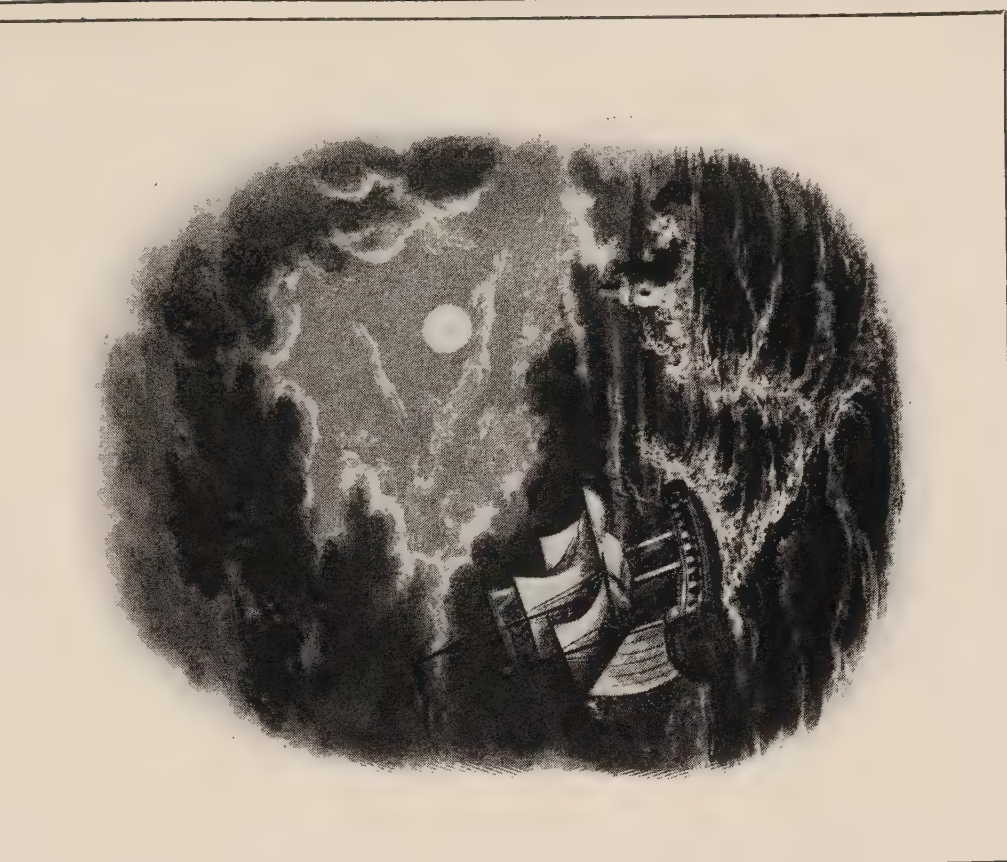
- 61. Lo Studio.**—Books, No. 51 (Mudie's *Intellectual Man*). An
 artist—possibly Michael Angelo, as his studio seems to combine
 the three arts of painting, sculpture, and architecture; there is



EVENING ON THE SEA.

[Print No. 18.]

p. 136]



THE ENGLISH SHIP BY MOONLIGHT.

[Print No. 58.]

a plan of St. Peter's at Rome, and the vignette is a representation of a work of his—stands at his easel, and Dante looks on contemplatively. Under the print, in type, in the centre, is the above title; and below that, in two lines, is "Printed in Oil Colours, by G. Baxter, (Patentee,) 3, Charterhouse Square, From

61a. a Painting by G. F. Sargeant" (spelled Sargent in many prints).

SIZE OF PAGE, $6\frac{1}{2} \times 4\frac{1}{4}$.

PRINT, ABOUT 4×4 .

Published 1839.

Either variety. C. 10s.

These prints are unsigned.

62. Michael Angelo's Moses.—Books, No. 51 (Mudie's *Intellectual Man*). In monochrome neutral tint. Under the print, in type, is the above title.

SIZE OF PRINT, $2 \times 1\frac{3}{4}$.

C. 3s. 6d.

This print is unsigned.

1840

63. Domestic Happiness.—Books, No. 50 (Mudie's *Social Man*). It is almost certain that Baxter never produced this print in colours, and that all those found are hand-tinted. There is no lettering, but in later editions the above title is inserted in type.

SIZE OF PAGE, $6\frac{1}{2} \times 4\frac{1}{4}$.

PRINT, ABOUT 4×4 .

Published 1840.

C. 5s.

This print is unsigned.

64. Child on a Bed.—Books, No. 50 (Mudie's *Social Man*). In monochrome neutral tint. There is no lettering. Probably this is not by Baxter.

SIZE OF PAGE, $6\frac{1}{2} \times 4\frac{1}{4}$.

PRINT, ABOUT $2 \times 1\frac{1}{2}$.

C. 2s. 6d.

This print is unsigned.

65. The Judgment of Brutus.—Books, No. 53 (Mudie's *Moral Man*). Brutus is seen delivering judgment. Under the print, in the centre, in type, is the above title; and below that, in two lines, is "Printed in Oil Colours, by G. Baxter, (Patentee), 3, Charterhouse Square, from a Painting by G. F. Sargeant" (spelled Sargent in many prints).

SIZE OF PAGE, $6\frac{1}{2} \times 4\frac{1}{4}$.

PRINT, ABOUT $4\frac{1}{2} \times 4$.

Published 1839.

Either variety. C. 10s.

These prints are unsigned.

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66. Socrates.—Books, No. 53 (Mudie's *Moral Man*). In monochrome neutral tint. Under the print, in type, is the above title.

SIZE OF PRINT, ABOUT $2 \times 1\frac{3}{4}$.

C. 3s. 6d.

This print is unsigned.

67. Boy throwing Stones at Ducks (see illustration).—Books, No. 18 (Mary Elliott's *Tales for Boys*). "In the midst of this pond swam a whole brood of young ducks, headed by the mother; the harmless creatures were quacking away in great glee, and John thought it would be fine fun to make them swim a race, so he pelted them with pebbles" (*Tales for Boys*, p. 86). Below the print, in the centre, in type, is "Tales for Boys" and under that is "Baxter's Oil Colour Printing, 3, Charter House Square. (From a Painting by J. Browne)," in two lines. Probably this book and illustrations were first produced in 1836.

SIZE OF PAGE, $5\frac{1}{2} \times 3\frac{1}{4}$.

PRINT, $4 \times 2\frac{5}{8}$.

Published (see above).

V.R. £3 3s.

This print is unsigned.

68. Children outside Gates of a Mansion.—Books, Nos. 19 and 23 (Mary Elliott's *Tales for Girls*, and Mary Elliott's *Rural Employments*). "Singing and jumping, she reached the well-known spot, but was greatly surprised to see a circle of grave faces, instead of merry ones. Before she could express the surprise she felt, Harry Jones cried out 'O Ann, here is sad news! no treat at Oak Park'" (*Tales for Girls*, p. 100). Under the print, in the centre, in type, is "Tales for Girls"; and under that, in two lines, is "Baxter's Oil Colour Printing, 3, Charter House Square (From a Painting by J. Browne)." William Baxter, in his evidence in 1849, states this was the earliest of his brother's prints from a plate—he was speaking of thirteen years or more prior; unless his memory was at fault, therefore, this print must have been published before 1839; most likely this was so, and we may assign the date to 1836.

SIZE OF PAGE, $5\frac{1}{2} \times 3\frac{1}{4}$.

PRINT, $4 \times 2\frac{5}{8}$.

Published (see above).

V.R. £3 3s.

This print is unsigned.

69. Two Lovers standing under a Tree.—Books, Nos. 24 and 30 (Mary Elliott's *Evergreen* and *The Garland of Love*). The print is in sepia.

THE OLD WATER MILL.

“This play-place of childhood was graved on my heart
In rare Paradise colours that now must depart,
The Old Water-mill's gone, the fair vision is fled,
And I weep o'er its wreck, as I do for the dead.”

[Print No. 57.]

TALES FOR BOYS.

Boy throwing stones at ducks.

[Print No. 67.]

THE OLD WATER MILL.

"The place of childhood was graced on my heart
In rare Paradise colours that now must depart,
The Old Water-mill's gone, the fair vision is fled,
And I weep o'er its wreck, as I do for the dead."

[Print No. 67.]

THE OLD WATER MILL.
[Print No. 67.]

[Print No. 67.]



“ Our first young love resembles
 That short but brilliant ray
 Which smiles, and weeps, and trembles
 Through April's earliest day.
 No—no—all life before us,
 Howe'er its lights may play,
 Can shed no lustre o'er us
 Like that first April ray.”

(*Garland of Love*, p. 218.)

Under the print, in type, in one line, is “ Printed in sepia by Baxter,
 from a Design by Harvey.” Probably first produced about 1836.

SIZE OF PAGE, $5\frac{3}{4} \times 3\frac{1}{2}$.

PRINT, ABOUT $3 \times 2\frac{3}{4}$.

Published (see above).

R. 15s.

This print is unsigned.

70. Parsonage at Ovingham.—Books, Nos. 21 and 35 (Jackson's *Wood Engraving*, and Mary Elliott's *Tales of Truth*). The scene represents the place where Bewick was educated and buried. This would be interesting to Jackson, who was a pupil of Bewick. It is in sepia, and the book states that it is inserted as a specimen of chiaroscuro, and that it is entirely from wood blocks, and is from a drawing by Edward Swinbourne. The gable end of the parsonage is shown on the left of the trees, while, between them, Prudhoe Castle is visible on the opposite side of the Tyne. The road to the right, where an angler is seen, is that which leads to the ferry between Ovingham and Prudhoe. Under the print, in the centre, in type, in one line, is the above title; there is no other lettering, but the book states it is by Baxter. The print is not on the page, but inserted.

SIZE OF PRINT, $3\frac{1}{8} \times 4\frac{1}{2}$.

Published 1839.

R. £1 10s.

This print is unsigned.

CHAPTER IX

MISSIONARY PRINTS PERIOD

1838-9 TO 1846-7

JUDGED from the point of view of the colour printer and artist, this period unquestionably contains Baxter's best and most earnest work ; for him these were struggling days, but his powers were at their zenith, both as regards design and colour ; during this time nearly all his prints not book illustrations became of a more important size, and were all original compositions. Perhaps, in all the history and range of colour printing, no other such superb portraits as those of Mr. and Mrs. Chubb, Williams, and Moffat (in 1843), and Pomare and Pritchard, are known to have been produced by its means, and it seems surprising, seeing the expense of paintings, and that photography was not in use, that Baxter's process was not more largely used for this purpose. As portraits these are most striking and beautiful prints, can hardly be distinguished from oil paintings, and must rise in value as these qualities are better realised. During this period Baxter produced his first portrait, and also commenced to issue prints for purposes other than book illustration. Except for the few plates mentioned in Part II., which commences on page 165, these years were devoted entirely to the production of prints connected with Missionary enterprise, which at that period took a very firm hold of the minds and consciences of a large part of the people of this country ; and not one of the purely Missionary prints in Part I., and only one of the prints in Part II., was reproduced by any other printer.

Financially it was a disastrous period for Baxter ; his method involved too much labour, and was therefore too expensive to be

remunerative, and he was brought to pecuniary ruin, but he laid the basis of his future reputation ; and the prints themselves, although the subjects may not be universally popular, will stand for long as monuments of his pioneer skill and careful workmanship at this time.

Very few of these prints were included in the 1860 catalogue of sale ; a note was appended to the few lots of No. 82 as follows : “ These beautiful prints have been for some years out of print ; the few copies discovered in stock are included in the sale.” There are no entries in the catalogue of Nos. 80, 84, 87, 93, or 103. Most, we may say all, of the larger prints included in this section are occasionally found in sepia, and they possess (in the same way as the prints in colour) that beautiful glazed surface so indicative of the “ Baxter print.” Were it not for the fact that they bear the glaze so characteristic of the finished Baxter print, one might be tempted to surmise they were only first pulls from the plate.

Judging from the fact that the sepia print of Williams is from the altered plate, that is after the landscape background had been substituted for the curtains and other parts of William’s study which appeared in the 1843 print, that this latter print did not appear until 1846, and for the other reasons mentioned in Chapter XVI., it is most likely they were issued much later than the prints in colour, and possibly at the same time as the Baxterotypes set out in that chapter, which see.

All the portraits of Williams are placed together as a matter of interest, but a few never were in colour, as appears from their description. Most of the large prints published at this time in colour were issued by subscription, after circulars of invitation had been issued to subscribers ; these circulars are very rare and, when seen, should be secured if possible. The many advertisements which appeared also are very interesting, and both form attractive additions to any collection of Baxter prints.

PART I

PRINTS CONFINED TO MISSIONARY SUBJECTS

MISSIONS TO THE SOUTH SEAS

71. **The Rev. John Williams.**—Books, No. 84 (Williams' *Missionary Enterprises*). The first portrait in colours by Baxter, and drawn from life when this well-known missionary, of the London Missionary Society, and "The first Christian Martyr in the South Seas," was last in England, before his ill-fated journey in the *Camden*. The portrait was sold also as a separate print, by J. Snow, at the price of 1s. 6d., but exactly in what form is not known; it was this sale that first impressed upon Baxter the advantages of separate prints as distinguished from book illustration. Williams is seated in an arm-chair, which is covered with red material. He is shown three-quarter length, facing left, near a window, through which are seen the sea and a missionary ship, probably the *Camden*. Under the print is "Yours affy., J. Williams," in imitation of his signature; and engraved below that is "Printed in Oil Colours by G. Baxter (Patentee), 3, Charterhouse Square," in one line; and farther below is "Published by J. Snow, 26, Paternoster Row." Williams, in his preface to the fourth thousand of his *Enterprises*, says: "At the express wish of very many highly esteemed friends, the author has introduced a portrait of himself into the present edition; and as he has spared no expense in the execution of it, he hopes, not only to enhance the value of the volume in the estimation of his friends, but also to introduce into more general notice an art which appears to him exceedingly beautiful, and worthy of every encouragement." As to Williams' personal appearance: "The first thing, with regard to his person, that presents itself to us is his great physical power, which materially contributed to success in his peculiar sphere of Missionary effort. He was massive rather than muscular, and strong without remarkable activity: his stature was somewhat above the middle size, his chest one of unusual breadth, the shoulders considerably rounded, and the whole frame bulky and broadly set. His aspect was a little singular; indeed he was often taken for a foreigner" (Campbell's *Martyr of Erromanga*, p. 216).

SIZE OF PAGE, $8\frac{3}{4} \times 5\frac{1}{2}$.

PRINT 4 × 5.

Published 1837.

R. £1 10s.

As separately published. V.R. Price a matter of arrangement.

This print is unsigned.

72. **The Rev. John Williams** (uncoloured).—Books, No. 84 (Williams' *Missionary Enterprises*). An aquatint uncoloured variety of No. 71. The signature is the same; and on the extreme right, engraved on some prints just under the print, is "Baxter sc., 3, Charterhouse Square"; and at the bottom of the page is "Published by J. Snow, 26, Paternoster Row." Also sold by Snow as a separate print, but in what form exactly is unknown. Original published price when sold separately, 6d.

SIZE OF PAGE, $8\frac{3}{4} \times 5\frac{1}{2}$.

PRINT, 4×5 .

Published 1837.

As separately published. V.R. £1 1s.

As in book. R. 10s.

This print is unsigned.

73. **The Rev. John Williams** (small portrait, uncoloured).—Similar to No. 72, but smaller. Under the print is "Yours affy., J. Williams" (Williams' signature); on the right is "G. Baxter, Sculp."; and, low down, there is "London. John Snow, Paternoster Row," in two lines.

SIZE OF PAGE, $6\frac{3}{4} \times 4\frac{1}{4}$.

PRINT, $2\frac{5}{8} \times 2\frac{1}{4}$.

Published 1840.

R. 10s.

This print is unsigned.

74. **The Lamented Missionary, the Revd. John Williams** (a large portrait) (see illustration).—Companion to Nos. 89 and 92; also, if desired, to Nos. 84 and 85. The missionary is seen seated in a red-backed arm-chair, three-quarter length, face inclined to the right. The manuscript of his book and a letter from his biographer, Prout, lie on the table by his side. The background is the wall book-case and curtain of his study. "There was something strikingly peculiar in the aspect of Mr. Williams. Having been once seen, he was ever after easily recognised, and you could instantly point him out, at a distance, among ten thousand men. The head was very large and long, and greatly wanting in that conical elevation so generally found associated with extreme benevolence—a quality for which, notwithstanding, he was so remarkable. The forehead was an oblong square, of no great breadth, and retired considerably. The eye was soft and lustrous; it sparkled from beneath his dark brows" (Campbell's *Martyr of Erromanga*, p. 217). Published at the same time as No. 89 on a tinted cardboard mount, on which is engraved, in eight lines, below the print, "The Lamented Missionary the Revd. John Williams, who was cruelly Massacred at Erromanga. Seated in his Study composing his celebrated

Missionary Enterprises ; which have been aptly designated as a Supplement to the Acts of the Apostles. Designed and Printed in Oil Colours by the Patentee, George Baxter. London. Published by G. Baxter, 3, Charter House Square, April 1st, 1843, & Sold by Messrs. Hamilton & Co., Ward & Co., Simkin & Co., Whittaker & Co., & by the Country Agents." There is a coloured line round the print. This is most likely (as Baxter speaks of it in his advertisements as his portrait of Williams in oil and mezzo) No. 75 coloured ; if so it is worthy of note that this is very exceptional, as Baxter generally employed aquatint, and we have no other instance of it until we come to the large "Queen" in 1858 (No. 216). Whether Baxter engraved the plate, or employed others to do it, is not certain, but it will be noticed he does not claim that he engraved it in his lettering on the mount ; but see lettering to No. 75. It is the print presented by Baxter to the missionary ship *John Williams*, the successor of the *Camden*, and was shown to the native who killed Williams, so as to explain to him whom he had murdered. The print was produced from as many as twenty-two blocks ; besides mezzotint, the plate seems to be also stippled in places. Prout wrote of this print to Baxter : "The plate of dear Williams is a treasure ; the likeness, in my judgment, is the most perfect that has yet been produced. I have never realised the living form of my revered friend as I did when I saw the original drawing, or as I do now when my eye rests on this admirable copy." Original published price to subscribers : 10s. 6d. ; proofs, 15s. ; to non-subscribers, 12s. ; proofs, £1 1s. There would not appear to be any sepia prints of this variety. The plate has no lettering ; the engraved lettering on the mount is from a separate plate.

SIZE OF PRINT, $10\frac{5}{8} \times 8\frac{5}{8}$.

MOUNT, $16\frac{1}{2} \times 13\frac{1}{2}$.

Published April 1st, 1843.

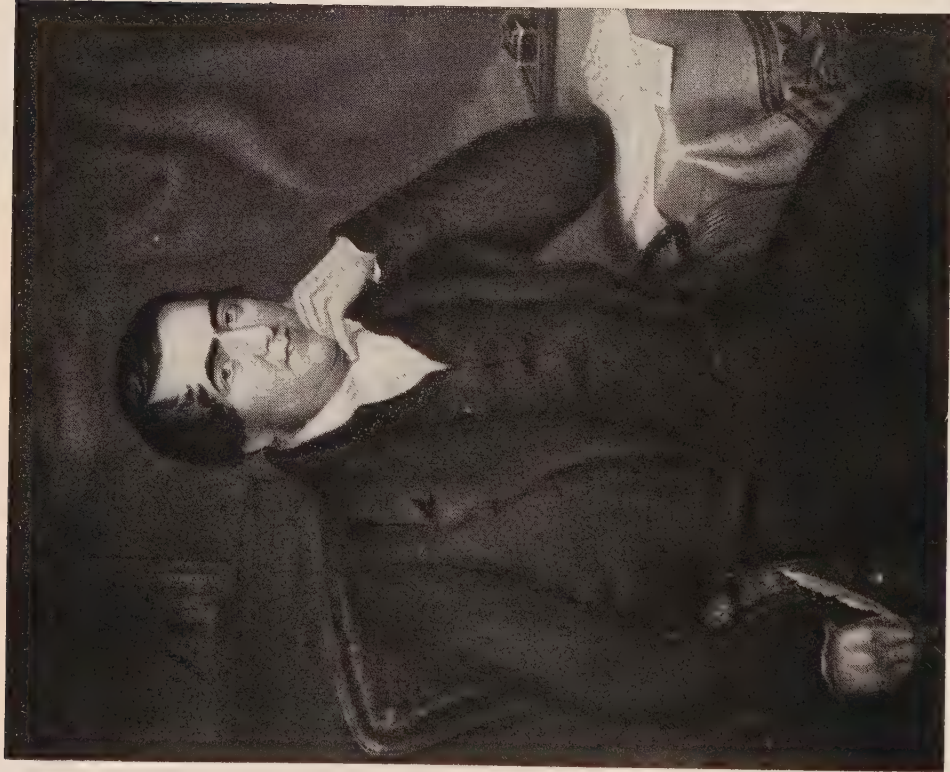
On mount. V.R. £2 10s.

Without mount. M.R. £1 5s.

This print is unsigned.

75. The Rev. John Williams (mezzotint ; uncoloured variety of No. 74).—

Companion print to No. 90. Except for the absence of colour, this print is the same as No. 74, and was published at the same time. Below the print, engraved in the centre, in seven lines, is precisely the same lettering, although differently engraved, as upon that print, except that instead of the words "Designed and Printed in Oil Colours by the Patentee," etc., is "Designed & Engraved by G. Baxter," etc. In this print and its companion we find Baxter for the first time trying mezzotint for his foundation plate. It



THE REV. JOHN WILLIAMS,
The London Missionary Society's well-known Missionary to the
South Seas.

The 1843 variety.

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[Print No. 74.



THE REV. JOHN WILLIAMS,
The Martyr of Erromanga.

The *Patriot* variety.

[Print No. 76.

is just possible that, although the lettering says the print was engraved as well as designed by G. Baxter, it may have been engraved by some one employed by him ; but if what he says in the lettering is strictly accurate then Baxter, in addition to his other accomplishments, was also a skilful mezzotint engraver ; but why he abandoned this method and engraved no other print in mezzotint until the large "Queen" in 1858 is not clear. See No. 74 as to question of engraving the plate. Original published price, 4s. 6d. ; proofs, 6s. 6d.

SIZE OF PRINT, $10\frac{5}{8} \times 8\frac{5}{8}$.

„ „ „ WITH MARGINS, $14 \times 11\frac{3}{4}$.

R. £1 5s.

Published April 1st, 1843.

This print is unsigned.

76. The Rev. John Williams (another large portrait in colours) (see illustration).—Companion to Nos. 89 and 92, and, if desired, to Nos. 84 and 85 also. This print is immeasurably inferior to No. 74, although no doubt it was printed from the same plate, the background of it being altered so as to show, instead of Williams' study, the scene stated below. The Martyr, in this print, is seated on a verandah. "For more than a month prior to his departure (from Rarotonga), groups of the people collected, in the cool of the evening, around the trunk of some gigantic tree, or beneath the shade of a stately banana, and sang, in plaintive strains, the stanzas which they had composed to express their sorrow at the anticipated separation" (Campbell's *Martyr of Erromanga*, p. 100). This and Nos. 89 and 92, the other two prints published by the *Patriot*, are often found on a canvas stretcher, and highly varnished, for which the publishers charged 1s. extra. Below this print, on the canvas mount, in the centre, in type, in five lines, is "The Rev. J. Williams, the Martyr of Erromanga, with a landscape of the Mission House and grounds at Rarotonga. Designed, Engraved, and Printed by G. Baxter, Patentee of Oil Colour Printing, Patriot Office, London. No. 1 of the Missionary Portrait Gallery." It will be noted Baxter here states he engraved the plate. Original published price, 10s. 6d. ; or free to subscribers to the paper.

SIZE OF PRINT, $10\frac{5}{8} \times 8\frac{7}{8}$.

Published 1846.

WHEN ON STRETCHER, $14 \times 11\frac{1}{4}$.

On original stretcher. M.R. £1.

Without stretcher. M.R. 15s.

In sepia. V.R. £2 2s.

This print is unsigned.

- 77. The Rev. John Williams** (another variety).—Uncoloured, bareheaded, full-length portrait of Williams on board ship. Under the print on the left, in one line, engraved, is “Drawn & Engraved by G. Baxter, 3, Charterhouse Square”; lower down, in imitation of Williams’ writing, is “For my own part I cannot content myself within the narrow limits of a single reef,” followed by an imitation of Williams’ signature; and below that is “London. John Snow, Paternoster Row.” It was an illustration to Prout’s *Memoir of Williams*, published in 1843.

SIZE OF PAGE, $8\frac{1}{4} \times 5\frac{1}{2}$.

PRINT, $5\frac{3}{4} \times 4$.

Published 1843.

M.R. 12s. 6d.

This print is unsigned.

- 78. The Rev. John Williams** (another variety).—In the *Patriot* on D. May 29th, 1843, and other dates appeared an advertisement as follows: “Now publishing, at the subscription price of £1 1s. A splendid full-length portrait of the Revd. J. Williams, as represented in the picture of his reception by the natives of Tanna the day before he was massacred, and acknowledged by the friends of Missions as a faithful likeness of this lamented Missionary. Beautifully printed in oil colours by the patentee and publisher, G. Baxter, London.” Presumably the print was never published, and no further details can be given, but from the advertisement it would appear as if Baxter intended to produce the portrait in the “Landing at Tanna,” on a larger scale, as a rival to Snow’s portrait then appearing.

V.R. Price a matter of arrangement, if the print exists.

- 79. Té po, a Chief of Rarotonga.**—Books, No. 84 (Williams’ *Missionary Enterprises*). Full-length portrait of this nude, tattooed chief. He has a spear in one hand, and a leaf fan in the other. Rarotonga, in the Hervey Islands, was the home of the Rev. John Williams in the South Seas for some years. Engraved under the print, in the centre, is the above title, in one line; and below that, in two lines, is “Printed in Oil Colours by G. Baxter (Patentee), 3, Charterhouse Square, from a Painting by J. Williams, Junr.”; and below that, in one line, on many prints, **79a.** is “Published by John Snow, 26, Paternoster Row, London.” There are two varieties; and in one the Chief is coarser and more stalwart-looking than in the other, and his hair and spearhead, as well as the ground, are slightly different.

SIZE OF PAGE, $8\frac{3}{4} \times 5\frac{1}{2}$.

PRINT, $5\frac{1}{2} \times 3\frac{1}{2}$.

Published 1837.

Either variety. C. 7s. 6d.

These prints are unsigned.

- 80. The Departure of the "Camden."**—The first coloured print by Baxter that was not produced as a book illustration. The London Missionary Society's ship is flying missionary flags. The tug, *City of Canterbury*, is crowded with friends who have come in her from London Bridge to Gravesend to see the missionaries off. Note the meat hanging in the rigging. Published on a tinted cardboard mount. Below the print, on the mount, in the centre, in type, in six lines, is "Dedicated to the London Missionary Society. The departure of the Camden, Missionary Ship, April 11, 1838 [this date is omitted in some prints], with the Rev. J. Williams and Missionaries for the South Seas, from the River Thames; sketched on the spot, and Printed in Oil Colours by G. Baxter, Patentee, 3, Charterhouse Square. London: published by John Snow, 35. Paternoster Row," or sometimes, as Snow moved from 35 to 26, the number of the house is erased. Williams' mission was to investigate the isles between the Navigators and New Guinea, to ascertain the disposition of the inhabitants. He never returned: print No. 82 shows the reason. Probably Snow retained the plate, and the print was never republished, hence its rarity; it is not included in the list of his Missionary prints which Baxter advertised in the *Patriot* on October 9th, 1845, nor is any copy mentioned in the 1860 catalogue of sale. Original published price, 4s.

SIZE OF PRINT, $9\frac{5}{8} \times 5\frac{3}{4}$.

MOUNT, $14 \times 10\frac{1}{2}$.

Published 1838.

On mount. Either variety. V.R. £8 8s.

Without mount. V.R. £5 5s.

These prints are unsigned.

- 81. The "Camden" passing the Isle of Wight.**—The following advertisement appeared in several books, and elsewhere, in 1838: "Dedicated to the London Missionary Society. A splendid coloured print of the *Camden* Missionary Ship leaving Gravesend on the 11 April. Taken on the spot. Printed in oil colours by Mr. G. Baxter. Size, including tinted paper, 14×10 . Price, 4s. Also on a larger scale, representing the "Camden" passing the Isle of Wight. Beautifully coloured, with a facsimile of the handwriting of the Revd. J. Williams. Price 7s." It is very doubtful if any copy of this print is extant. Snow probably kept the plate, and few copies only were produced, and all of them may be now lost; or it may have been advertised in advance, but never actually printed.

V.R. Price a matter of arrangement.

- 81a. The "John Wesley" Missionary Ship.**—Although not in colours, this

little oval print is inserted because it is rather a favourite. The ship was a missionary ship of the Wesleyan Missionary Society, and the print is an aquatint, and was an illustration to one of their publications. Under the print, in three lines, in the centre, engraved, is the above title and "Sketched & Engraved by George Baxter, 11, Northampton Square."

SIZE OF PRINT, $6\frac{1}{2} \times 4\frac{1}{4}$.

Published about 1844.

R. 15s.

This print is unsigned.

82. (a) **The Reception of the Rev. J. Williams, at Tanna, in the South Seas, the day before he was Massacred.** (b) **The Massacre of the Lamented Missionary, the Rev. J. Williams, & Mr. Harris.**—Books, No. 6 (Baxter's *Two Specimens of Printing, Etc.*). Companion pictures. The lettering on the bottom margin of the plates is—in the centre, in one line—the above respective titles; but added to that of print (b) is "At Erromanga, South Seas"; and on the left bottom margin of each plate is "Designed, Engraved, & Published on the 1st day of January, 1841, by the Patentee of Oil Colour Printing, George Baxter, 3, Charterhouse Square, London." The book was presented to purchasers of the pair of prints, the two being illustrations for the volume, or, more correctly, pamphlet. They are mounted, both when sold in the book and separately, on tinted cardboard mounts (usually buff), on which, below the print, in type, in four lines, in the centre, on the mounts, is one of the above respective titles; and below that, in two lines, on each, is "Printed in Oil Colours, and Published, by the Patentee, G. Baxter, 3, Charterhouse Square, London, 1841." Although contemporary advertisements say "the prints can be had of Mr. Snow," his name does not appear on them. The *Camden* arrived at Tanna on November 13th, 1839. The following are extracts from the letterpress published with the prints.

THE LAST TWO DAYS OF THE REV. J. WILLIAMS AND MR. HARRIS

These prints have been executed by Mr. Baxter, for whose new art of printing in oil colours Mr. Williams, when in England, showed great partiality, having engaged him to illustrate his work on *Missionary Enterprises*. A friendship sprung up from their daily intercourse, and when Mr. Williams left the Thames in the *Camden*, Mr. Baxter was one of the last persons with whom he

bade adieu, with reciprocal assurances of the warmest friendship. Upon the arrival in England of the fatal intelligence of his death, Mr. Baxter thought he could not better evince the sincerity of his regret for the loss of his friend than by dedicating his art and his labours to perpetuate the memory of so estimable a man. The result was the production of the pictures now submitted to the public.

DESCRIPTION OF THE PICTURES

The first subject represents the incident at the moment when the boat has touched the shore at Tanna. The native has landed, and, standing midway between the little vessel and a crowd of natives, is addressing his countrymen with persuasions to receive the strangers peaceably, on account of the great benefits they are likely to derive from their presence. The dubious savages listen for awhile to his exhortations, the lamented Missionary meantime standing at the head of the boat, with his hat in hand, waiting for permission to land. . . . Mr. Cunningham, anxious to further the effect of his friend's silent appeal, and the urgency of the native, is displaying some coloured stuff and a looking-glass to the eyes of the sable inhabitants. They, on their part, appear to be awakening to the effect of these several inducements, and almost already declare their welcome to the messenger of truth. The foreground is formed by the bright blue waters of the bay. . . . The middle distance displays a rich variety of bold scenery, coloured with the gorgeous drapery of luxurious foliage, and varied by every tint of those meridian latitudes; whilst beyond, from one of the two lofty peaks towering to the skies, the volcano is seen emitting its sulphureous fire and smoke. To the right, and at the vanishing point, is the shadowy figure of the *Camden*, lying to in the offing beneath the shelter of a mass of lofty rocks.

The other picture has a subject of a more startling and appalling character, in melancholy contrast with that of which we have just spoken. The moment which Mr. Baxter has chosen, and most judiciously, is that when the revered Missionary fell, like Stephen, beneath the various weapons of his murderous assassins. Here, as at Tanna, are all the appliances and splendour of a tropical landscape, nay, it is more varied, beautiful, and interesting. On the mountain, which is romantic, a waterfall descends in its closely sinuous and sparkling course to the savannah. The ship is again distinguished, by its vapoury sails and darker hull, in the distance. The boat, the natives, and the Missionary are there; but alas!

in how changed a position. The scene is taken and put down from the representations of Mr. Leary, who was in the boat at the time. The natives are in wild commotion, every countenance expressive of the most diabolical malice and rage. Armed with spears, massive and murderous clubs, made of the hard wood of the island, slings, and bows and arrows, they all seem intent on the work of death. In the middle distance, by the side of the nook, the figure of Mr. Harris is seen, as he has just fallen beneath the blows of his assailants. Lying upon his back he is endeavouring to raise himself on his hands and elbows; while a number of natives stand over him, two of whom have already pierced his body with their spears, two are striking him with their deadly clubs, and others are running to share in the deed of destruction. In the foreground is the principal incident. Mr. Williams, alarmed by the exclamation of Mr. Cunningham in hastening from the fatal shore, has just got within the spray of the flowing tide, when he is brought to the ground by a blow from the club of one of the natives. His hat has fallen off and is swimming on the spray. . . . Over him, ready to repeat the blow, stand two of the natives with their clubs upraised, while another by their side is ready to pierce the heart of the unhappy Missionary with his spear. Behind, are others hastening to the assault, brandishing their clubs; and among them is one with his arrow already fitted to the string, and another with the war shell at his lips, blowing the fatal whoop. In the interval of space between the martyrdoms of Mr. Williams and Mr. Harris, there is a multitude of the armed savages crowding in violent haste to seize the boat. One has already approached and poised his dart for a cast; another whirling his club is still nearer; and a third with his weapon already on the strike. One of the seamen has levelled a boat-hook at the savage, another is pushing off from the beach, while two others are pulling lustily at their oars. Mr. Cunningham stands in the stern of the boat, appearing to ward off the blow about to be given him; while Captain Morgan, in horrified amazement, stands a little farther forward apparently quite forgetful of his own safety while viewing the murder of his friends.

The subject is one of sublime and dreadful interest, and the treatment of it worthy to commemorate the momentous occurrence it represents.

The club with which Williams was killed is now in the London Missionary Society Museum. Baxter gave the profits on these

prints to the fund raised for Williams' family. There are some prints on satin. Original published price to subscribers, £2 2s. the pair; to non-subscribers, £2 12s. 6d.; or in gold frames (on which is a description), £4 2s. Proofs, £1 11s. 6d. each. The prints when in the original frames have medallions on the bottom centre, with descriptions as follows: (a) "The Reception of the Rev. J. Williams at Tanna in the South Seas the day before he was massacred. Printed in oil colours and published by the patentee, G. Baxter, 3, Charterhouse Square." (b) "The Massacre of the Rev. J. Williams and Mr. Harris. Printed in oil colours and published by the patentee, G. Baxter, 3, Charterhouse Square."

SIZE OF PRINTS, $8\frac{3}{8} \times 12\frac{1}{2}$.

„ „ PICTURES ON MOUNTS, AS IN THE BOOK, $14\frac{1}{4} \times 10\frac{1}{4}$.

Published January 1st, 1841.

Book complete. V.R. £5 12s. 6d.

The pair, on mounts. V.R. £5 5s.

„ „ without mounts. M.R. £3 3s.

„ „ in sepia. V.R. £3 3s.

These prints are unsigned.

83. The Revd. J. Williams' first interview with the Natives of Erromanga

(see illustration).—Books, No. 9 (Campbell's *Martyr of Erromanga*).

The boat, with Williams and party, is on its way from the *Camden* to the shore. Williams is seen offering presents to some natives in a canoe. Engraved under the print, in the centre, is the above title, in two lines; and below that, in two lines, is "Printed in Oil Colours by G. Baxter (Patentee), 3, Charterhouse Square. London. J. Snow, 35 [some prints have 26] Paternoster Row." A beautiful little print. The boat contained Williams, the Rev. Mr. Harris (who joined at Tahiti), Mr. Cunningham (Vice-Consul for South Seas), Captain Morgan of the *Camden*, and four sailors. An incomplete memorandum left by Williams the day before the event here recorded, says: "This is a most memorable day, a day which will be transmitted to posterity; and the record of events which have this day happened will exist long after those who have taken part in them shall have retired into the shade of oblivion; and the results of this day will be . . ." History and Print No. 82 record the result.

SIZE OF PAGE, $8\frac{1}{4} \times 5$.

Published 1842.

PRINT, $4\frac{1}{4} \times 2\frac{7}{8}$.

M.R. £1 10s.

This print is unsigned.

84. Pomare.—Companion to No. 85, and, if thought desirable, to Nos.

74, 89, and 92 also. An interesting picture of an event which nearly

brought England and France to war in the 'forties. The colouring is beautiful, but care should be taken to secure an unfaded print. Pomare's robe should be a bright crimson, but when affected by light it turns blue. The Queen, having received the ultimatum, is seated on the verandah of Mr. Pritchard's house. Pomare Tané, her husband, is by her side, anxiously watching the movements of the French troops, which are marching towards her palace; the French squadron, under Admiral Dupetit Touars, is at anchor in the bay. Her children are round her. Part of the profit was given by Baxter to the Rev. J. J. Freeman, for the School for the Sons of Missionaries, at Walthamstow. Published at the same time as No. 85, on a tinted cardboard mount, with a thin gold border round the print. Under the print, on the mount, in type, is a facsimile of the Queen's signature; and then follows this description in gold letters:

“QUEEN OF TAHITI,

the persecuted Christian, surrounded by her family at the afflictive moment when the French Forces were landing. Designed, Printed in Oil, & Published by G. Baxter, Patentee, 11, Northampton Square, London.”

The London Missionary Society's Mission was at Tahiti (or Otaheite), the chief of the Georgian Islands. On November 2nd, 1843, the French Admiral, in the name of Louis Philippe, landed at Papeete, with three men-of-war, and demanded the removal of the emblem of her sovereignty from the national colours. The Queen refused; and he then declared she had ceased to reign. Pomare's daughter was named Victoria, in honour of our Queen Victoria. The print is from original drawings taken by a naval officer and lent to Baxter. The background shows the French forces landing, and is replete with detail. Original published price, 10s. 6d.; proofs, 15s.

SIZE OF PRINT, $10\frac{5}{8} \times 8\frac{5}{8}$.

Published 1845.

MOUNT, $14 \times 11\frac{1}{2}$.

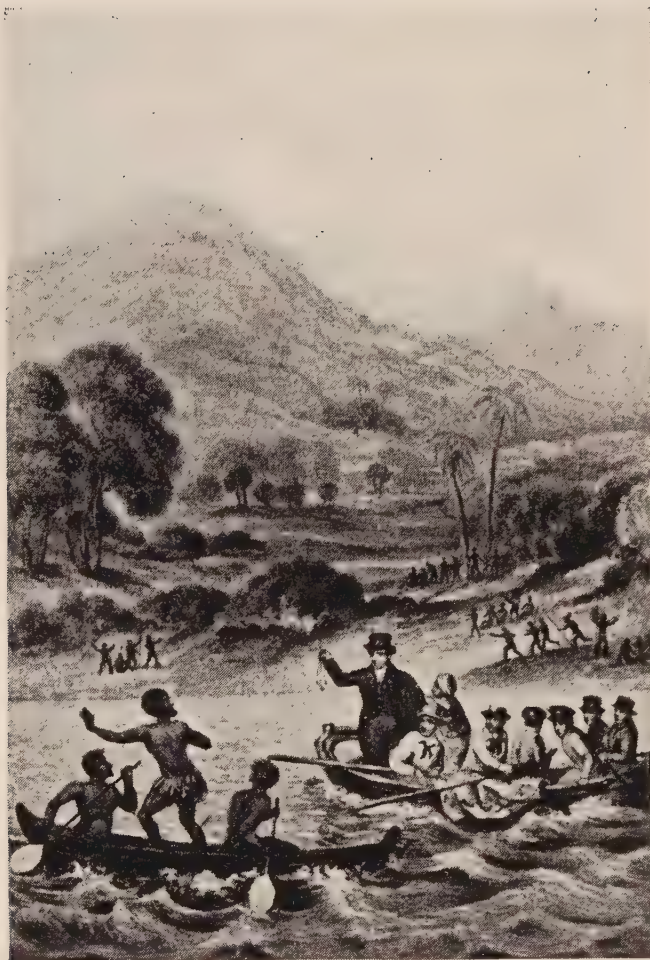
On mount. V.R. £4 4s.

Without mount. R. £2.

In sepi. V.R. £2.

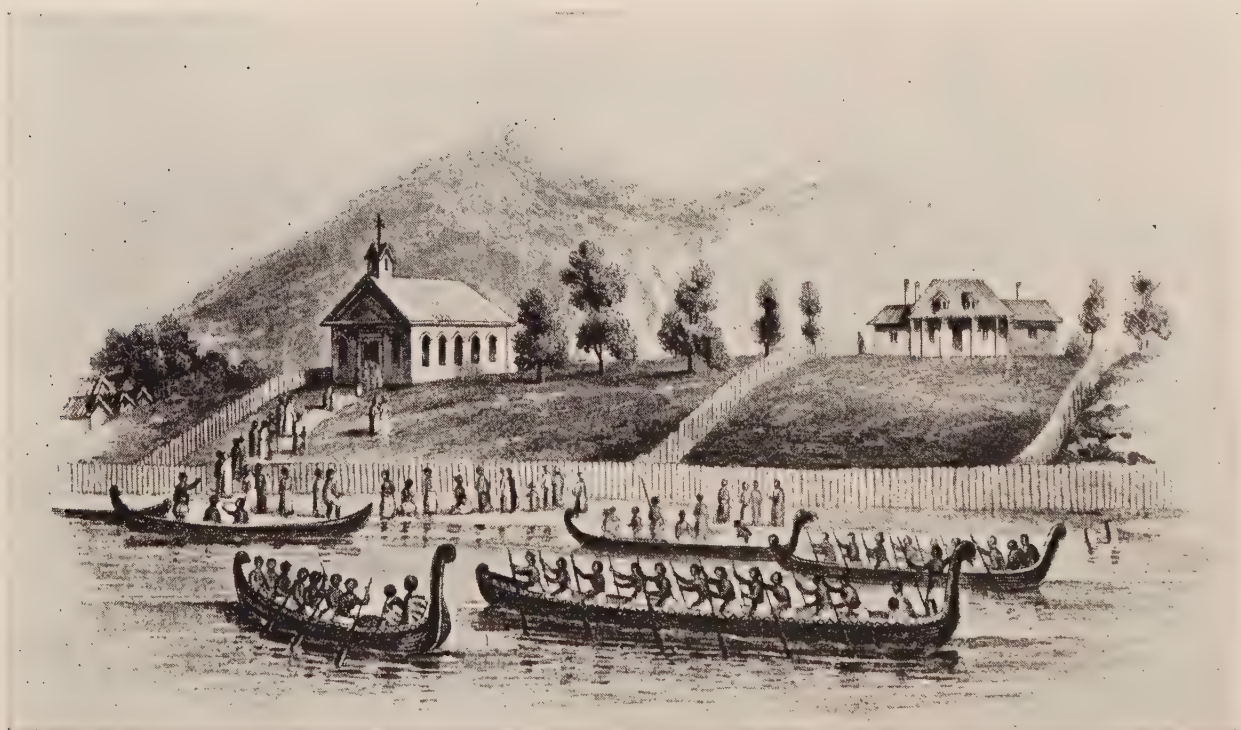
This print is unsigned.

- 85. George Pritchard.**—Companion to No. 84 (which see), and also, if desired, to Nos. 74, 89, and 92. The Consul is shown in dark blue costume and sword. The print has a similar mount to No. 84, and was published at the same time. Under the print, on the



THE REV. JOHN WILLIAMS' FIRST INTERVIEW
WITH THE NATIVES OF ERROMANGA IN 1839,
WHO KILLED AND ATE HIM.

[Print No. 83.]



WESLEYAN MISSION STATION AT WAINGAROA, NEW ZEALAND, IN 1843.

Natives assembling for worship.

[Print No. 86.]

mount, in type, is a facsimile of the Captain's signature. Then follows this description in gold letters :

"HER BRITANNIC MAJESTY'S CONSUL.

"The scenery represents the Bay of Papeete, Queen Pomare's Palace, the Chapel, & Natives returning from a week-day service. Designed, Printed in Oil, & Published by G. Baxter, Patentee, 11, Northampton Square, London."

Captain Pritchard was formerly a missionary of the London Missionary Society, and one of the most respected men on the Islands, and did all he could to protect Pomare, for which he was imprisoned by the French in a block-house. The Catholic and Protestant Missions, as might be expected, where so much zeal was shown on both sides, came into sharp conflict. Queen Pomare was not all that her Protestant champions claimed her to be, and certainly was not worth a war. This print was also, like No. 84, from drawings taken by a naval officer, and lent to Baxter. The background has much detailed work. The *Missionary Magazine* for 1845 says: "From personal knowledge of our friend Mr. Pritchard we are able to bear testimony to the fidelity of his portrait, and, on the authority of Missionary brethren who have had personal intercourse with the exiled and homeless Sovereign of Tahiti, can recommend the picture of Pomare as a correct transcript of the original." Original published price, 10s. 6d. ; proofs, 15s.

SIZE OF PRINT, $10\frac{5}{8} \times 8\frac{5}{8}$.

Published 1845.

MOUNT, $14 \times 11\frac{1}{2}$.

On mount. V.R. £4 4s.

Without mount. R. £2.

In sepia. V.R. £2.

This print is unsigned.

86. Wesleyan Mission Station at Waingaroa, New Zealand. Natives assembling for worship (see illustration).—Books, 81 (*Wesleyan Juvenile Offering*, 1846). In the book is sometimes found a somewhat similar coloured print by Banister. Under the print, in the centre, in two lines, in type, is the above title ; and on the right, in two lines, is "Baxter's Patent Oil Printing, 11, Northampton Square." Printed by Baxter for the Wesleyan Missionary Society. In the book we find the following description: "About ten thousand of the native New Zealanders are under the teaching of the Wesleyan missionaries. Some of them reside at Waingaroa, or Waingaroa, on the banks of a small river on the western coast of the Northern Island, about half-way between North Cape and Cook's

Straits. This Mission was commenced in 1835. The house and chapel in the picture were begun by the natives in 1841, and were finished in 1843. They planed all the boards, both for the outside and inside of the walls, and split thirty thousand shingles for the roofs. The bell was presented by some friends at Poplar. The native Christians assemble for worship in boats from various parts of the district. They appear to keep their clothing folded up until they reach the anchorage, and then put it on clean for attendance at chapel" (*Wesleyan Juvenile Offering*), 1846, p. 1.

SIZE OF PRINT AND PAGE, $6\frac{1}{2} \times 4$.

Published 1846.

V.R. £4 4s.

This print is unsigned.

87. The Rev. J. Waterhouse superintending the Landing of the Missionaries at Taranaki, New Zealand.—A scene connected with the Wesleyan Missionary Society and the Maoris. Mr. Waterhouse, general superintendent of that Society's Missions in Australia and Polynesia, is seen introducing to the natives Mr. Creed (their new missionary) and his wife, the latter of whom the native women are carrying on their shoulders from the boat to the shore, whilst the former is directing the landing of his goods by the natives. Mr. Waterhouse is on the shore conversing with an old chief, who has thrown his arms to the ground, in token of peace and amity. The diverse attitudes of the numerous people and groups, all expressive and studied, must have been a considerable labour, and the result of much thought. We see the wives and children of the native chiefs interested in Mrs. Creed, as she was the first European female that had landed at Taranaki. The detail and the colouring are very good. Mount Edgcombe is in the distance. Under the print, in the plate margin, in two lines, on the left, is the above title, and "Designed, Engraved, & Published by G. Baxter, Patentee of Oil Colour Printing, 11, Northampton Square, London, Novr. 1st, 1844." Published on a tinted cardboard mount. The missionary ship in the bay is the *Triton*. The sky represents the beautiful tints natural in the South Seas after sunset. Mr. Waterhouse died at Hobart in 1842. Original published price, £1 1s.; proofs, £1 11s. 6d.

SIZE, $16\frac{1}{4} \times 11\frac{7}{8}$.

Published November 1st., 1844.

On mount. V.R. £6 6s.

Without mount. R. £3 3s.

In sepia. V.R. £2 2s.

This print is unsigned.

- 88. Vah-tah-ah, the Feejeean Princess.**—Books, No. 80 (Waterhouse's *Vah-ta-ah*). Half-length oval portrait. The last known missionary illustration by Baxter. Engraved under the print is the above title; and below that, in four lines, is "From a Miniature by J. D. MacDonald, of H.M.S. Herald. Printed in Oil Colours by Baxter, Inventor & Patentee, London." Book published as below, but print probably produced some years before. The subject of this print was a cruel, vicious cannibal. She was civilised, baptized as Lydia, and died November 25th, 1855.

SIZE OF PAGE, $5\frac{7}{8} \times 3\frac{3}{4}$.

PRINT, ACROSS OVAL, $3\frac{3}{8} \times 2\frac{5}{8}$.

Published 1857.

C. 5s.

This print is unsigned.

MISSIONS IN SOUTH AFRICA

- 89. The Revd. Robert Moffat** (first variety).—Companion to Nos. 74 and 92, and also as well, if desired, to Nos. 84 and 85. This well-known missionary of the London Missionary Society is shown standing, straw hat in hand, nearly full face and full length. Published first by Baxter in 1843, at the same time as No. 74, and afterwards by the *Patriot*, in 1848, being No. 3 of their Missionary Portrait Gallery. The first was on a tinted cardboard mount, on which is engraved, under the print, the above title and "The scene represents the country on the banks of the Kuruman River, South Africa, with a Chief of Bechuana addressing his Parliament respecting the arrival of this laborious Missionary. Designed & Printed in Oil Colours by the Patentee, George Baxter. London. Published by G. Baxter, 3 Charterhouse Square, April 1st, 1843, & sold by Messrs. Hamilton & Co., Ward & Co., Simpkin & Co., Whittaker & Co. & by the Country Agents." The print has a line round it. The
- 89a.** the second print was published by the *Patriot* in the same way as No. 76; and below this print, on the stretched mount, in type, is "The Rev. Robert Moffat, The Apostle of Bechuana. Designed, Engraved, and Printed by G. Baxter, Patentee of Oil Colour Printing. Patriot Office, London," in three lines. These prints are in mezzotint, and are most likely No. 90 coloured. See as to this, No. 74. The 1843 print was produced from twenty-two blocks and was a very fine print. The second is altogether inferior to it. This celebrated missionary of the London Missionary Society, and father-in-law of Livingstone, was ordained at the same time as the Rev. John Williams, but they never met again. He was in Africa from 1816 to 1870, and when invited to speak in Westminster Abbey

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in apologising for the paucity of his language he explained that for fifty years he had spoken only the Bechuana tongue. Just before he left England to resume his duties Moffat told Baxter that the portrait was a very faithful likeness, and the scene of the Bechuana Parliament most true—indeed he said, “I fancy myself again in Africa.” Certainly the scene in the background is elaborate and beautiful. Every collector should secure this print. Original published price, see Nos. 74 or 76.

SIZE OF PRINTS, $10\frac{5}{8} \times 8\frac{5}{8}$.	1ST PRINT, WITH MOUNT, $16\frac{1}{2} \times 13\frac{1}{2}$.
1st Print published April 1st, 1843.	„ „ ON STRETCHER, $14 \times 11\frac{1}{4}$.
2nd Print published 1848.	1st variety, on mount. V.R. £2 10s.
	„ „ without mount. M.R. £1 5s.
	2nd variety, on stretcher. V.R. £2.
	„ „ without stretcher. M.R. £1 5s.
	Prints in sepia. V.R. £2 2s.

These prints are unsigned.

90. The Revd. Robert Moffat (mezzotint; uncoloured variety).—Companion to No. 75. Except for absence of colour, the same as No. 89. Below the print, engraved, in the centre, in six lines, is the same lettering as No. 89, except that instead of the words “Designed and Printed in Oil Colours by the Patentee,” etc., is “Designed & Engraved by G. Baxter,” etc. Published at the same time as No. 89. This print and No. 75, if engraved by him as a fact, as he states, show that Baxter was a mezzotinter; but on this subject see No. 74. Original published price, 4s. 6d.; proofs, 6s. 6d.

SIZES, SAME AS No. 89.

Published April 1st, 1843.

R. £1 5s.

This print is unsigned.

91. The Mission premises at the Kuruman Station.—Books, No. 44 (Moffat’s *Missionary Labours*). Two figures in blue coats are in the foreground; in the middle distance, the Mission. Under the print, engraved, in the centre, is the above title; and under that is “London: Published by J. Snow, Paternoster Row,” in one line; and on the right, in one line, is “Printed in Oil Colours by G. Baxter (Patentee), 3, Charterhouse Square.” The station built by Moffat was long considered the advance post of Missions, and comprised six villages.

SIZE OF PAGE AND PRINT, $8\frac{5}{8} \times 5\frac{1}{2}$.

Published 1842.

C. 12s. 6d.

This print is unsigned.

MISSIONS IN JAMAICA

- 92. The Rev. William Knibb.**—Companion to Nos. 74 and 89, and also, if desired, to Nos. 84 and 85. From a portrait lent by the Baptist Missionary Society. The missionary is shown seated in an arm-chair. The chief political event of the year 1839 arose out of the troubles in Jamaica. In addition to the apprenticeship question the state of the prisons excited attention. On the table is the proclamation abolishing slavery; and in his hand he holds a book of the Scriptures, which he translated into the vernacular of the natives of Jamaica. In design very similar to No. 76 (which see). Once thought to be a portrait of George Catlin. Under the print, on the stretcher mount, on which it was usually sold, in type, is "The Rev. William Knibb, with a landscape of the Mission Chapel and grounds, Jamaica. Designed, Engraved, and Printed by G. Baxter, Patentee of Oil Colour Printing, Patriot Office, London. No. 2 of the Missionary Portrait Gallery." Brilliant impressions are somewhat rare. There is no lettering on the plate. Knibb, educated as a printer, was afterwards a missionary of the Baptist Missionary Society, and was instrumental in the abolition of slavery in the West Indies, and died there of yellow fever in 1845. Note his blue eyes. Original published price, see Nos. 76 and 89.

SIZE, $10\frac{5}{8} \times 8\frac{5}{8}$.

Published 1847.

WHEN ON STRETCHER, $14 \times 11\frac{1}{4}$.

On stretcher mount. M.R. £2.

Without stretcher mount. M.R. 15s.

In sepia. V.R. £1.

This print is unsigned.

- 93. The Ordinance of Baptism** (see illustration).—Taken from a drawing sent over by friends of the Baptist Missionary Society in Jamaica to the Committee of the Society. Two missionaries are shown in the water; the one in the foreground is Mr. Clark of Brown's Town, who is baptizing the females, performing the ceremony by total immersion; the other farther on in the water is baptizing the males. A third missionary is on the shore ready to give out a hymn to be sung by the multitude. There are numerous boats in the bay. "Viewed as a specimen of printing in oil colours its delicacy is surprising, but as a genuine Baptist picture it has much higher claims to patronage; many who are not themselves Baptists will be glad to add to their collections a beautiful work of art, valuing it more because it gives a correct idea of the practice of a much misunderstood portion of the Christian Church" (*Baptist Magazine*,

1843). If the horse on the right is an expression of Baxter's knowledge of anatomy it was certainly not profound. Published on a tinted cardboard mount, the print being surrounded by a coloured line, and when in this state are generally marked "Proof." Under the print, engraved on the mount, is "The Ordinance of Baptism, As administered by Missionaries connected with the Baptist Missionary Society to 135 Persons, near Brown's Town, Jamaica, in 1842. At the express wish of many eminent Christian Philanthropists, this picture is printed in Oil Colours, and dedicated to the friends of Missions, By their obedient Servant, G. Baxter (Inventor & Patentee of Oil Colour Printing)"; and below that, in one line, is "London. Published by G. Baxter, 3, Charter House Square, October 1st, 1843." Baxter has made the climate so hot and the sea so lovely that in Jamaica at least total immersion is no great sacrifice, but rather a luxury. There is no lettering on the plate, which is probably that of No. 93a altered. Original published price, 10s. 6d.; proofs, 15s. (on tinted boards if required).

SIZE OF PRINT, $15\frac{3}{4} \times 11\frac{1}{4}$.

Published October 1st, 1843.

MOUNT, $20\frac{1}{2} \times 16\frac{1}{4}$.

On mount. V.R. £5 5s.

Without mount. R. £3 10s.

In sepia. V.R. £2.

This print is unsigned.

93a. The Ordinance of Baptism (see illustration).—The same as No. 93, except that the front boat on the left has no sail, the front house on the right has no verdure on it, and there are a few other slight alterations. This would be the first plate.

On mount. V.R. £6 6s.

Without mount. V.R. £4 4s.

This print is unsigned.

MISSIONS IN INDIA

94. View from the Mission House, Bangalore.—Books, No. 10 (William Campbell's *British India*). Indian temples, and natives are seen fetching water from a stream near a tall palm. Under the print is engraved, on the right, in three lines "View from the Mission House, Bangalore. Printed in Oil Colours by G. Baxter (Patentee), 3, Charterhouse Square. London. Published by J. Snow, Paternoster Row." A good companion to No. 102. Bangalore, a London Missionary Society station, was where William Campbell



THE ORDINANCE OF BAPTISM IN JAMAICA IN 1842 AS ADMINISTERED BY MISSIONARIES CONNECTED WITH THE BAPTIST MISSIONARY SOCIETY TO 135 PERSONS NEAR BROWN'S TOWN.

The first plate.

[Print No. 93.



THE ORDINANCE OF BAPTISM IN JAMAICA IN 1842.

The altered plate.

p. 158]

[Print No. 93a.

was located. The Mission House was built outside the town, as being more healthy.

SIZE OF PAGE, $8\frac{3}{4} \times 5\frac{1}{2}$.

PRINT, $5\frac{1}{2} \times 4\frac{1}{4}$.

Published 1839.

M.R. 15s.

This print is unsigned.

95. The Wesleyan Chapel, Popham's Broadway, Madras.—Books, No. 83 (*Wesleyan Juvenile Offering*, 1848). Natives are seen in the broadway in front of the chapel. Under the print, engraved in the centre, is the above title; and below that, in two lines, is "Printed in Oil Colours by George Baxter, Patentee, 11, Northampton Square." Care should be taken to secure a good print, as many are unfinished. The chapel was built about 1845, and the services were conducted in English, Tamil, and Portuguese.

SIZE OF PAGE, $6\frac{1}{2} \times 4$.

PRINT, $5 \times 2\frac{3}{4}$.

Published 1846.

C. 5s.

A really good print. 10s.

This print is unsigned.

96. Destruction of the "Tanjore" by Lightning, off Ceylon.—Books, Nos. 32 and 42 (Hoole's *Madras, Mysore, etc.*, and *Missionary Memorial*). The passengers, amongst whom were Dr. Hoole, going out in 1820 as a missionary for the Wesleyan Missionary Society to India for the first time, and other missionaries, are seen escaping in the boats from the burning ship. "The two ladies, one of whom had to be hurried from her bed, where she had retired for the night, were first put safely into the yawl; some other passengers and myself, with part of the crew, followed, and our weight sank it nearly to the water's edge" (Hoole's *Missions in Madras, etc.*, p. 10). Under the print, engraved in the centre, is the above title; and on the right, in two lines, is "Printed in Oil Colours by G. Baxter (Patentee), 11, Northampton Square." Dr. Hoole was connected with the Chubb family and with the Wesleyan Missionary Society; he is seen standing in the boat. The ship was set on fire by lightning; the passengers ultimately landed at Trincomalee on September 8th, 1820, sixteen weeks after starting.

SIZE OF PAGE, $7\frac{1}{2} \times 4\frac{1}{2}$.

PRINT, $5\frac{1}{8} \times 3\frac{1}{8}$.

Published 1844.

M.R. £2 2s.

This print is unsigned.

97. Hindoo Temple at Gyah Behar.—Books, No. 82 (*Wesleyan Juvenile Offering*, 1847). Foliage on the left and right, and two figures

are getting water. The temple is in the centre surrounded by foliage and palms. Under the print, in the centre, is engraved the above title, in one line; and on the right, in two lines, is "Baxter's Patent Oil Printing, 11, Northampton Square." "The Temple of Gayah [sic] is built of solid stone, and has stood for many ages. There is no entrance for light or air, except by a small door; so that the idols dwell in continual darkness, faintly relieved by the light of small lamps" (*Wesleyan Juvenile Offering*, 1847, p. 1). There is some line work in the print, an element rare with Baxter. Compare it with Nos. 280 and No. 355, which, in some varieties, also contain line work. The three were printed about the same time.

SIZE OF PAGE, $6\frac{1}{4} \times 4$.

Published 1847.

PRINT, ABOUT $4\frac{1}{2} \times 3\frac{1}{2}$.

M.R. 10s.

This print is unsigned.

MISSIONS IN CHINA

98. **Mr. Medhurst in conversation with Choo-Tih-Lang, attended by a Malay boy.**—Books, No. 40 (Medhurst's *China, its State and Prospects*). Engraved under the print, in the centre, in two lines, is the above title; and below that is "Printed in Oil Colours by G. Baxter (Patentee), 3, Charterhouse Square"; and below that is "Published by John Snow, 26, Paternoster Row, London." Medhurst was a London Missionary Society missionary in China for twenty years. Choo-Tih-Lang, a Chinese transcriber, came over with him, assisted him in translating the Scriptures, was baptized in 1838, and ultimately returned to China. They are here seen in a room in China, transcribing.

SIZE OF PAGE, $8\frac{3}{4} \times 5\frac{1}{2}$.

Published 1838.

PRINT, $5\frac{1}{8} \times 4\frac{1}{8}$.

C. 15s.

This print is unsigned.

99. **Miss Aldersey's School at Ningpo** (see illustration).—Books, No. 31 (*History of the Society for Promoting Female Education in the East*). A folding print. The first Christian boarding school for women of the "Society for Promoting Female Education in the East." Miss Aldersey, in Chinese costume, is nursing the baby. She had altogether twenty girls. At the head is the teacher, and on each side are Ati and Kit, two girls Miss Aldersey brought from Java. Ningpo was then one of the five commercial ports open to foreigners. Engraved under the print, in the centre, in one line, is "Fac-simile of a painting



MISS ALDERSEY'S SCHOOL AT NINGPO.
The first Christian boarding-school for women in China.

of Miss Aldersey's School at Ningpo. By a Chinese Artist"; and below that, in one line, is "Printed in colours for the Society for Promoting Female Education in the East"; and on the right, in two lines, is "Baxter's Patent Colour Printing, 11, Northampton Square"; and on the left, in two lines, is "Published by Edward Suter, 32, Cheapside."

SIZE OF PAGE, $6\frac{3}{8} \times 3\frac{5}{8}$.

Published 1847.

PRINT, $4\frac{1}{2} \times 6\frac{3}{8}$.

V.R. £1 10s.

This print is unsigned.

MISSIONS IN MADAGASCAR

100. **The Six Malagazy Christians (now in England) waiting at Tamatave to embark for Mauritius.**—Books, No. 28 (Freeman and Johns' *Narrative of the Persecution of the Christians in Madagascar*). The six are seen on the shore waiting for the arrival of the boat to take them to safety. "Within a few moments they must, after all their escapes, either be detected, or they would be beyond the reach of detection" (*Narrative of Persecution*, p. 270). Copied from a painting done for the purpose by a lady whose heart was long in the missionary field. The likenesses are said to be good, but that the Christians ventured on the beach quite so boldly, and dressed in colours quite so gay at such a time, must be put to the artist's account. Engraved under the print, in one line, is the above title; and below that, in one line, is "Published by John Snow, 35, Paternoster Row, London", and on the right, in one line, is "Printed in Oil Colours by G. Baxter (Patentee), 3, Charterhouse Square." Christianity was penal in Madagascar in 1838. These six escaped, and appeared at Exeter Hall at a meeting of the London Missionary Society in 1839.

SIZE OF PAGE, $7\frac{1}{2} \times 4\frac{1}{2}$.

Published 1840.

PRINT, $5\frac{1}{2} \times 3\frac{1}{4}$.

C. 15s.

This print is unsigned.

101. **Rafaralahy, Governor of Foule Point, Madagascar.**—Books, No. 26 (Ellis' *History of Madagascar*). He is shown in full native costume, with shield and spear. It is a very excellent print, the various details being well managed. Engraved under the print, in two lines, in the centre, is the above title; and under that is "Printed in Oil Colours by G. Baxter (Patentee), 3, Charterhouse Square"; and below that is "Fisher, Son, & Co., London and Paris." Prince Rafaralahy came under English influence at Mauritius, and did

162 PICTURE PRINTER OF THE NINETEENTH CENTURY

much to help to civilise Madagascar, but ultimately became a martyr during the persecutions.

SIZE OF PAGE, $8\frac{3}{4} \times 5\frac{1}{2}$.

Published 1838.

PRINT, $5\frac{3}{8} \times 4\frac{1}{4}$.

M.R. £1.

This print is unsigned.

MISSIONS IN GREECE

102. **A Greek Monastery.**—Books, No. 86 (Wilson's *Narrative of the Greek Mission*). The monastery is in the middle distance, and beyond are the mountains and the sea, and figures in the foreground. A good companion to No. 94. Under the print, on the right-hand corner, engraved, is the above title, in one line; and below that, in three lines, is "Printed in Oil Colours by G. Baxter (Patentee), 3, Charter-house Square, from a Painting by W. Westall, A.R.A., London. Published by J. Snow, Paternoster Row."

SIZE OF PAGE, $8\frac{3}{4} \times 5\frac{1}{2}$.

Published 1839.

PRINT, $5\frac{1}{2} \times 4\frac{1}{4}$.

M.R. 15s.

This print is unsigned.

MISCELLANEOUS MISSIONARY PRINTS

103. **The Missionary Vine.**—The following advertisement appears in D. several contemporary books and other literature: "Dedicated to the London Missionary Society. To the friends of Missions. Just published, beautifully printed in oil colours, price 5s. The Missionary Vine, from a drawing by Miss Rahmn, shewing at one view the whole of the stations of the London Missionary Society, geographically arranged, the period when, and the person or persons by whom, they were commenced, and likewise by whom they are occupied at the present. It hence appears that the elements of Missionary geography, chronology, history, and biology are all beautifully blended in this production. London: J. Snow. The profits to be given to the London Missionary Society." In the *Patriot* of June 6th, 1839, there was this advertisement of the print: "Beautifully printed in oil colours, price 7s. 6d.; or elegantly framed in rose wood, with gilt moulding and varnished, price 16s." It is possible no print exists. The plate would be retained by Snow. No print from it was included either in Baxter's list of Missionary prints published in the *Patriot*, on October 9th, 1845, or in the 1860 catalogue. Prints from the plate only, it is thought, may have appeared in some contemporary book. Pub-

lished, if at all, 1839. Advertised price of publication : at first, 5s. (*Patriot*, May 13th, 1839); but afterwards, 7s. 6d. (*Patriot*, June, 1839).

SIZE UNKNOWN.

V.R. Price a matter of arrangement, if the print exists.

104. The Landing of Columbus.—Books, No. 8 (John Campbell's *Maritime Discovery, etc.*). A very excellent print, showing Columbus landing from his galleons. "The ships anchored; the boats were manned and armed. Columbus entered his boat, richly attired in scarlet, and bearing the Royal Standard, while Martin Alonzo Pinzon, and Vincent Janez, his brother, put off in company in their boats, each bearing the banner of the enterprise emblazoned with a green cross" (Campbell's *Maritime Discovery*, p. 79). Engraved under the print is the above title, in one line; and below that, in two lines, is "Printed in Oil Colours by G. Baxter (Patentee), 3, Charterhouse Square. London: John Snow, Paternoster Row, 1840." Of special interest for Americans.

SIZE OF PAGE, $8\frac{1}{2} \times 5\frac{3}{8}$.

PRINT, $5\frac{1}{2} \times 4\frac{1}{8}$.

Published 1840.

R. £2 10s.

This print is unsigned.

105. The Abolition of Slavery. From B. R. Haydon's Picture.—The

D. following advertisement appeared in the *Patriot*, on August 31st, 1843, and elsewhere: "Intended for publication. Haydon's celebrated picture of the great meeting of delegates held in London, in June, 1840, for the abolition of slavery and the slave trade throughout the world. Thomas Clarkson, President. To be printed in oil colours by G. Baxter, Patentee, 3, Charterhouse Square, as soon as a sufficient number of subscribers' names can be obtained. No money to be paid until completed and delivered. Price to subscribers, £2 2s. Size, $21\frac{1}{2} \times 17$. This picture is about to be published under the approval of the venerable Thomas Clarkson, who, with some of the leading abolitionists, have already put down their names as subscribers. It will be executed in the very best style; and contains upwards of 130 portraits of distinguished friends of the negro, including some of the leading ministers of different denominations, who attended the convention as delegates. An early application is requested, as the work will be commenced as soon as 150 names are obtained. Subscribers' names received at the office of the British and Foreign Anti-Slavery Society, 27, New Broad Street, and by many others (who are

named), friends of the society." The picture from which the print was to have been taken was presented to the National Portrait Gallery in 1880 by the British and Foreign Anti-Slavery Society, and it now hangs in that Gallery. It contains portraits of Clarkson, Knibb (whose portrait is No. 92 in this volume), Dr. S. Lushington (who was on the tribunal which heard Baxter's application for renewal of patent), Daniel O'Connell, R. C. Cadbury, Miss Pease of Darlington, Dr. Binney, and others. Notwithstanding that Baxter attended the annual meeting at Exeter Hall, on May 17th, 1844, when Lord Brougham was in the chair, and received subscribers' names, it is probable the print was never produced, as it is hardly possible so important a print could be entirely lost.

V.R. Price a matter of arrangement, if the print exists.

CHAPTER IX—*Continued*

MISSIONARY PRINTS PERIOD

1838-9 TO 1846-7

PART II

PRINTS OF OTHER THAN MISSIONARY SUBJECTS

- 106. Wreck of the "Reliance."**—This print originally appeared in 1843, P. on a tinted cardboard mount, on which is engraved, below the print, "The Wreck of the Reliance (East Indiaman) off the French Coast, near Boulogne, Novr. 12th, 1842. Designed and Printed in Oil Colours by G. Baxter (Patentee), from the description by R. Dickson, the only English survivor. London: Published by G. Baxter, 3, Charterhouse Square, Novr. 1st, 1843." This variety is a most excellent print, and is distinguished by the descent of the rain being shown in a very marked manner. There are, **106b.** however, prints said to be by Baxter, but of which there may be some doubt, which are smaller than the 1843 variety, by about half an inch all round, and have not the usual beautiful glossy surface of Baxters. These may be unfinished Baxters, but it is more probable they are Le Blonds. According to the reprint issued by Mr. Möckler, the plate has been cut and made smaller; this cutting was probably done by Le Blond. A letterpress description of the wreck was issued with the original print. The 1860 catalogue, which included a few copies only of this print, suggests this for the centre, with Nos. 275 and 346 as a triptych; and it states: "This highly finished production has commanded a large sale, and at present orders are unexecuted, there not being a single print in stock." It is often said to be after a picture by Turner, but the lettering shows it to be an original design of Baxter. The ship was bound from China to London, and was lost off Merlemont, only seven out of the 116 on board being saved. The print shows the wreck, and many in the water, amongst

them, in a prominent position, being R. Dickson, who was the ship's chief carpenter, but he died not long after, from the effects. There were also many Chinese, who composed a large part of the crew. Mr. Dickson, writing to the *Sussex Express* in October, 1843, says: "A true representation of this most awful shipwreck will in a short time be published, from my description of it, by Mr. George Baxter, the patentee of oil colour printing. It is the best representation of a shipwreck I ever saw, and, when I look upon it, recalls most vividly to my mind the scene of that awful night." Under the print, in the plate margin, is "Wreck [or 'The Wreck,' the first word having probably been cut off with part of the plate] of the *Reliance* (East Indiaman) off the French Coast near Boulogne, Novr. 12th, 1842," in one line, on the left; and on the right is "Designed & Engraved by G. Baxter, from the description of R. Dickson, the only English survivor. London: Published by G. Baxter, 3, Charterhouse Square, Novr. 1st, 1843," in two lines. The print was produced from eight blocks. Original published price not known. One of the passengers, in escaping from the ship, entangled his neck, by accident, in a noose made by part of the rigging, and hanged himself. Baxter has not omitted this detail, and those who carefully search will find the unfortunate gentleman suspended.

SIZE OF UNFINISHED PRINT, $15\frac{1}{2} \times 11$.

On mount. V.R. £7 7s.

„ „ FINISHED PRINT, $16\frac{1}{2} \times 12$.

Without mount. R. £4 10s.

Published November 1st, 1843.

Later print. R. £3 3s.

Le Blond also printed. His print is probably the smaller one above mentioned; but prints are often found highly varnished which are also ascribed to him. His prints do not show the falling rain.

These prints are unsigned.

106a. The "Reliance" in full sail off Hong Kong.—Companion to No. 106.

D. Robert Dickson, the survivor, in his letter to the *Sussex Express* in October, 1843, concerning the wreck, mentions Baxter's print (No. 106), and states: "A companion picture will also be published, representing the *Reliance* in full sail off Hong Kong. She was the most beautiful modelled ship that ever left the Thames, and the largest in the Merchant service. An interesting account of her voyage and awful shipwreck will accompany the pictures." It is very doubtful if this print was published. There was no such plate or print in the 1860 catalogue.

V.R. Price a matter of arrangement, if the print exists.

The following prints, up to and including No. 127, are the illustrations to the *History of the Orders of Knighthood, etc.*, by Sir N. Harris Nicolas, K.C.M.G., Books No. 62, dedicated by permission to Queen Victoria. The book was printed by Charles Whittingham, and a note says: "No expense will be spared to make the volume worthy of the Noble Names it will record; and, to render it strictly correct, arrangements have been made with Mr. George Baxter, Patentee for Printing in Oil Colours, to execute the Illustrations in his best manner, from drawings made by Mr. Hunter (Robe Maker to Her Majesty by Appointment), from the actual Insignia of the several orders, and all the engravings will be fac-similes of the originals." The Frontispiece and Title-page have plates, the rest are very fine specimens of wood block printing. There are usually a few lithographs in the book, which are obviously not by him.

Queen Victoria (Frontispiece).—See No. 201 and Books, No. 62 (Nicolas' *Orders of Knighthood*).

107. A Garter Stall.—Similar to No. 201 (see also same book), but without any figure, and with different banners and escutcheons. In gilt letters, in the centre, on the print, is "History of the Orders of Knighthood of the British Empire, by Sir Harris Nicolas, K.C.M.G., K.H. The illustrations by G. Baxter, Patentee. London: John Hunter, Maddox Street, Robe Maker to Her Majesty." This print forms the title-page.

SIZE OF PRINT, 12 × 9.

PAGE, 14½ × 10½.

Published 1842.

R. £2.

This print is unsigned.

The Order of the Garter

- 108. Collar of the Order, the George, and star, as worn by Her Majesty.
- 109. Collar of the Order, the George, and star, as given to the Knights.
- 110. Ribband, lesser George, and Garter.
- 111. Banner, helmet, and crest, as suspended over the stall of a K.G. in St. George's Chapel.

The Order of the Thistle

- 112. Collar of the Order, badge, and star.
- 113. Ribband and badge of the Order.

The Order of the Bath

- 114. Collar, badge, and star of Military Knights Grand Cross of the Order.
- 115. Collar, badge, and star of Civil Knights Grand Cross of the Order.
- 116. Ribband, badge, and star of Knights Commanders of the Bath.
- 116a. Ribband and badge of Companions of the Bath.

The Order of St. Patrick

- 117. Collar of the Order, badge, and star.
- 118. Ribband and badge of the Order, and the Grand Master's badge.

The Order of St. Michael and St. George

- 119. Collar, badge, and star of Knights Grand Cross of the Order.
- 120. Ribband, badge, and star of Knights Commanders of St. Michael and St. George.
- 121. Ribband and badge of Cavalieri and Companions of St. Michael and St. George.

Medals, Crosses, and Clasps

- 122. Medal and ribband granted for Naval battles, and the medal, ribband, and clasp granted for Military battles.
- 123. Cross and clasps granted for Military battles.

The Order of the Guelphs

- 124. Collar, badge (showing the reverse), and star of a Military Knight Grand Cross.
- 125. Collar, badge (showing the obverse), and star of a Civil Knight Grand Cross.
- 126. Ribband, badge (showing the obverse), and star of a Military Knight Commander; and the ribband, badge (showing the reverse) and star of a Civil Knight Commander.
- 127. Ribband and badge of a Military and Civil Knight.

NOTE.—No print from 108 to 127 inclusive is signed or has any lettering; but they are undoubtedly by Baxter. The preface of the book, as before stated, and contemporary advertisements both say so.

SIZE OF PAGE, 14 × 11.

Published 1842.

R. 10s. each.

- 128. **Baptism of the Prince of Wales.**—See No. 202.
- 129. **Her Most Gracious Majesty Queen Victoria Receiving the Sacrament at Her Coronation** (see illustration).—Companion to No. 131. Sketched by Baxter at the ceremony on June 28th, 1838, from the gallery occupied by the Foreign Ambassadors in the Abbey, special facilities being given him. As stated in one of the contemporary journals: "It is emblematic of one of the most impressive moments in the sacred ceremony. About two hundred portraits are here introduced. All seem to enter into the feeling of solemn responsibility which our beloved Queen has taken upon herself. Each august person present

HER MOST GRACIOUS MAJESTY QUEEN VICTORIA RECEIVING THE SACRAMENT AT HER
CORONATION ON JUNE 28TH, 1838.

[Print No. 129.]

THE MOST GRACIOUS MAJESTY QUEEN VICTORIA RECEIVING THE SACRAMENT AT HER
CORONATION ON JUNE 28TH, 1838.
[Print No. 129.]



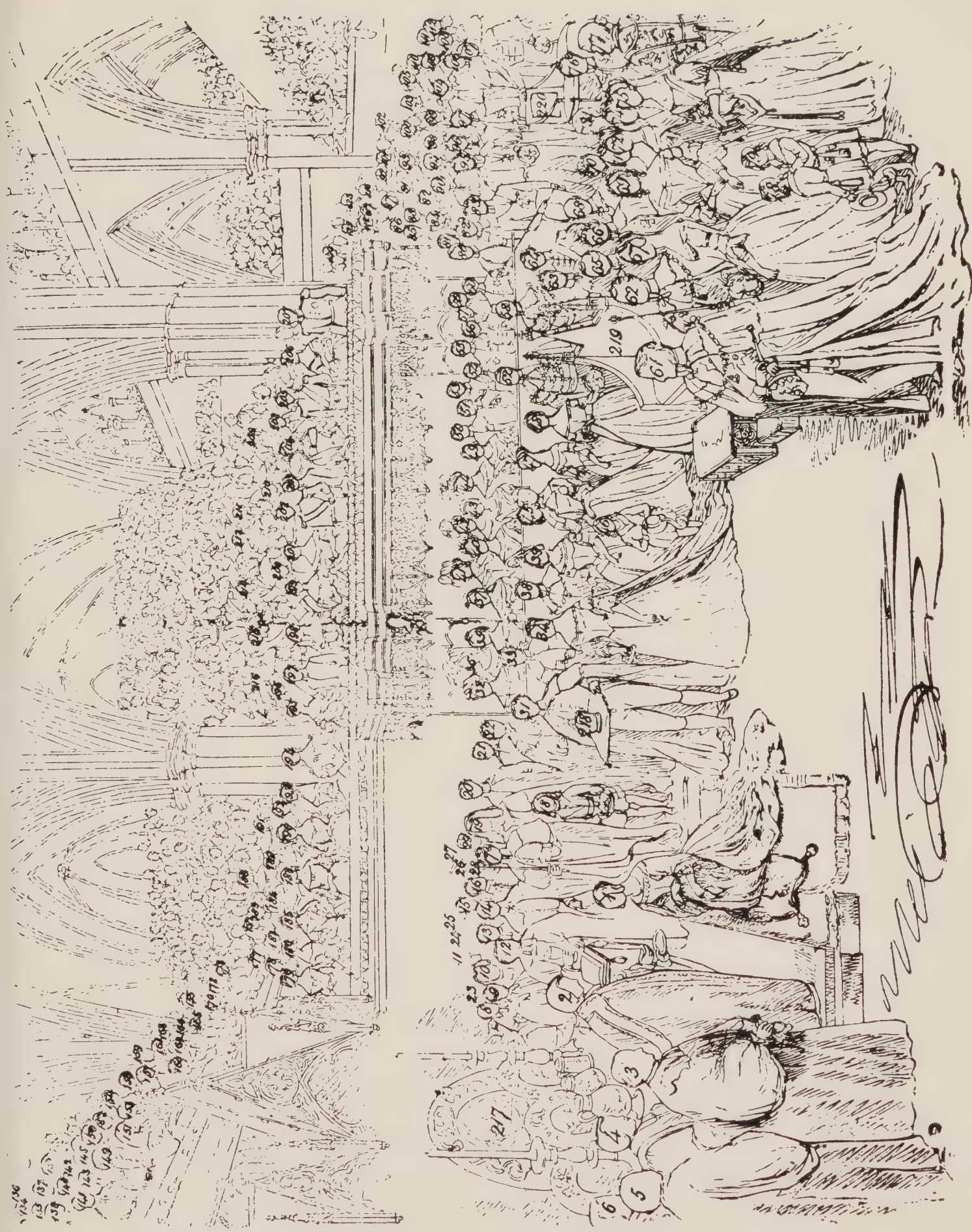
Key to Baxter's Patent Printed Oil Coloured Picture, representing

HER MOST GRACIOUS MAJESTY QUEEN VICTORIA, RECEIVING THE SACRAMENT AT HER CORONATION.

Sketched by the Patentee from the Gallery occupied by the Foreign Ambassadors, in Westminster Abbey.

- 1 THE QUEEN.
2 Archbishop of Canterbury.
3 Bishop of London.
4 Archbishop of York.
5 Archbishop of Armagh.
6 Bishop of Bath and Wells.
7 Bishop of Winchester.
8 Bishop of Ely.
9 Bishop of Carlisle.
10 Bishop of Rochester.
11 Bishop of Norwich.
12 Rev. Lord John Thynne.
13 Bishop of Durham.
14 Marquess of Westminster.
15 Lord John Russell.
16 Marquess of Lansdowne.
17 Duke of Sutherland.
18 Marquess of Stafford.
19 Lord Cottenham.
20 Earl of Surrey.
21 Lord Viscount Palmerston.
22 Duke of Devonshire.
23 to 30 The Prebendaries of Westminster.
31 Lord Willoughby de Eresby.
32 H.R.H. THE PRINCESS AUGUSTA (the late).
33 Lord Melbourne.
34 Duchess of Sutherland.
35 H.R.H. THE PRINCESS AUGUSTA OF CAMBRIDGE.
36 Lady in Waiting.
37 H.R.H. THE PRINCESS HOHENLOHE.
38 Duke of Norfolk.
39 Lady M. A. B. Talbot (now the Princess Doria Pamphilia).
40 H.R.H. THE DUCHESS OF CAMBRIDGE.
41 Lady in Waiting.
42 Lady in Waiting.
43 H.R.H. THE DUCHESS OF KENT.
44 Lady Flora Hastings (the late).
45 Lady C. L. W. Stanhope.
46 Page.
47 Lady L. H. Jenkinson (now Lady Coats).
48 Lady F. E. Cowper (now Lady Jocelyn).
49 H.R.H. THE DUCHESS OF GLOUCESTER.
50 Lord Viscount Morpeth.
51 H.R.H. THE DUKE OF SAXE COBURGH.
52 H.R.H. THE DUKE OF SUSSEX.
53 Baron Nesbeck.
54 H.R.H. PRINCE GEORGE OF CAMBRIDGE.
55 Lord Viscount Villiers.
56 & 57 Foreign Princes.
58 H.R.H. THE DUKE OF CAMBRIDGE.

- 59 Sir Frederick Smith.
60 H.R.H. THE DUKE DE NEMOURS.
61 Duke of Wellington.
62 Duke of Pichmond.
63 Marquess of Anglesey.
64 Lord Alfred Paget.
65 & 66 Peers.
67 Lady A. W. Fitzwilliam (now Lady Mackenzie).
68 A Peer.
69 Lady Adelaide Paget.
70 A Peer.
71 Lady O. A. G. Lennox.
72 Lady Barham (now Countess of Gainsborough).
73 Hon. A. D. Willoughby de Eresby.
74 Lady M. A. F. Grimston.
75 Marchioness of Tavistock (now Duchess of Bedford).
76 James Pulman, Esq.
77 Sir William Woods, Kt.
78 & 79 Pages.
80 Duke of Somerset.
82 Lord Clinton.
83 Sir Augustus Clifford, Bart.
84 Lord Portman.
85 Lord Sondes.
88 Lord Radnor.
90 Marquess of Northampton.
91 Lord Duffrier.
92 Lord Donner.
94 Earl of Howe.
95 Duke of Beaufort.
96 Earl Verulam.
97 Duke of Newcastle.
98 Earl of Fife.
99 Lord Suffield.
100 Lord Radstock.
101 Lord Dinorben.
103 Lord Rolle.
104 Earl of Lovelace.
105 Lord Howden.
106 Marquess of Bute.
107 Earl of Albemarle.
108 Lord Oranmore.
111 Earl of Fingall.
112 Lord Bridport.
137 C. Wood, Esq., M.P.
138 Captain Pechell, M.P.
139 T. P. Maunsell, Esq., M.P.
140 J. W. Flemming, Esq., M.P.
141 Andrew White, Esq., M.P.
142 Lord Heniker, M.P.
142 Sir S. H. Smyth, M.P.
143 Hon. H. R. Westenra, M.P.
149 Sir William Robert Clayton, M.P.
150 — Dotton, Esq., M.P.
151 Hon. J. Abercromby, M.P.
152 G. G. Harcourt, Esq., M.P.
153 George W. Wood, Esq., M.P.
154 H. O. Compton, Esq., M.P.
156 J. W. Freshfield, Esq., M.P.
157 R. Holland, Esq., M.P.
159 J. J. Briscoe, Esq., M.P.
160 Sir Paul Hesketh Fleetwood, M.P.
162 W. F. Mackenzie, Esq., M.P.
163 J. Jervis, Esq., M.P.
164 W. Crawford, Esq., M.P.
165 J. E. Tennent, Esq., M.P.
177 Hon. Mr. Villiers, M.P.
178 Hon. Mrs. Villiers.
179 Hon. Miss A. Willoughby.
180 Hon. Miss Flahaut.
181 Countess of Zavadowsky.
183 Hon. Mr. Anson.
184 Lady Bruce.
185 Hon. Mrs. Anson.
186 Hon. Mrs. D. Damer.
188 Hon. Miss Willoughby de Eresby (now Lady Carrington).
189 Hon. Mrs. Heathcote.
190 Lady Belfast.
191 Lady Villiers.
192 Earl of Powerscourt.
193 Countess of Powerscourt.
194 Lady Vane.
195 Lady Cust.
196 Sir Hussey Vivian.
197 Hon. C. Murray.
198 Lady Elizabeth Gower.
200 — Weatherhall, Esq.
201 Hon. Mrs. Stanley.
202 Sir Frederick Weatherhall.
203 — Clark, Esq.
204 Lady Weatherhall.
205 Hon. Sir S. E. East.
206 Mrs. Hamilton.
207 Sir Robert Otway.
208 to 216 Nobility in the Queen's Box.
217 Sacrament Plate from St. James' Chapel.
218 St. Edward's Crown, borne by the Lord Great Chamberlain.
219 St. Edward's Chair.
220 Chair of State, being the Recognition Chair.



seems offering up a fervent prayer, at the crisis that our picture is taken, to the Supreme Being (before whom the Queen is kneeling), to bestow lasting and eternal blessings on her youthful head. The beauty of the architectural work adds greatly to the charming scene, while the thousands of spectators present make an impression on the mind not easily erased." The *Patriot* of May 17th, 1841, says: "Mr. Baxter has taken no fewer than two hundred likenesses from life, which will have the advantage over all other representations of the imposing scene, of being literally accurate down to the minutest details." A good impression of this print resembles the most exquisite miniature on ivory, and when unfaded the colouring is most brilliant. It took Baxter some years to produce. The Queen is seen kneeling at the altar, receiving the Sacrament from the Archbishop of Canterbury. On the right is the coronation chair, on the left the altar, and on all sides distinguished persons in gorgeous dresses, jewels, uniforms, and orders. Baxter would be specially well-informed as to the orders, because contemporaneously with the preparation of this print he was engaged on the illustrations for Sir N. H. Nicolas' work on the *Orders of Knighthood*. With the print was issued a key, which we reproduce, and subscribers were invited by prospectuses, two of which we also reproduce, from which it will be seen numerous well-known and influential persons became patrons. Probably not many of the prints in colours were issued, and not many have come into the market. Those who subscribed in answer to the prospectuses would mostly be persons of position, who would have been present at, or much interested in, the ceremony, and their copies would be retained in their households or families. The author has a lithograph which is the identical one Baxter had in his possession—whether it is a copy of some picture by some other artist, or is a study by Baxter for his own picture, is not clear, but it is the same size as the print now under description, and although the composition is very similar, yet every detail is slightly different, and one of the Bishops stands by the Coronation chair, and next to the Duke of Wellington, instead of at the altar, as in the coloured print. After carefully considering the matter, we are of opinion that the print is an original design, and the lithograph was a study, and this view is borne out by the fact that, on the uncut sepia prints the lettering engraved under the print, in the centre, in three lines, in the plate margin, is the above title and "Dedicated by command to the Royal Family"; there is also engraved on the

left, just under the print, in one line, "Designed, Engraved, Printed & Published by the Proprietor, George Baxter, Patentee of Oil Colour Printing, 3, Charterhouse Square, London, on the 1st of October, 1841"; so that by this it is abundantly clear that Baxter claims it not only as his original design, but as his engraving also. This fine interesting historical and decorative print is, we are convinced, destined to fill a very high place in public estimation. The particular form in which it was issued to the subscribers, or when the sepia print, of which nothing is said in the prospectus or in the contemporary advertisements, was issued, we have never yet been able to ascertain for certain. In many cases the coloured print was in a maple and gold frame, with the Royal Arms in gold surmounting the top, but when it was not in a frame, whether it was on any species of mount, or what its appearance, we cannot say; but we believe it will be found the lettering on the coloured prints was exactly the same as that in the sepia prints above described. When uncut, a complete lettered print in colours would be a great rarity. The prints appear in various lengths, and are often dome-shape, and it has often been observed they have been cut since their issue; but this is not the case—they were made into this form by Baxter, as his advertisements show, one of which is as follows:

"Dedicated by command
to the Royal Family.

BAXTER'S OIL COLOUR REGAL PICTURE,
representing
HER MOST GRACIOUS MAJESTY
QUEEN VICTORIA

receiving the Sacrament at her Coronation.

Sketched by Mr. Baxter from the gallery occupied by the Foreign
Ambassadors in Westminster Abbey.

Price £5-5-0, Large size, $21\frac{3}{4} \times 17\frac{1}{2}$; £3-3-0, Small size, $17\frac{1}{2} \times 13\frac{3}{4}$.

"We regard it as an honour to our country to have given birth to an artist capable of producing such a print in colours as the one before us. The figures, which are almost all portraits, resemble the most exquisite workmanship on ivory. A more beautiful gem of its kind has never been produced by human skill. Mr. Baxter has greatly improved since first he devoted himself to the art of printing in colours. We can hardly conceive of his making any advance upon the present masterly efforts. The charge of £3 3s. for such a delightful picture is extremely reasonable.'—*Evangelical Magazine*."

Dedicated by Special Permission to the Royal Family
TWO SPLENDID PICTURES,

ONE TO COMMEMORATE

THE OPENING OF THE FIRST PARLIAMENT,

BY

Her Most Gracious Majesty,

QUEEN VICTORIA,

AND THE OTHER

THE AUGUST CEREMONIAL OF THE
CORONATION,

Exhibiting the magnificent spectacle as seen from the Gallery occupied by the Foreign Ambassadors, and representing

THE QUEEN

IN

KING EDWARD'S CHAIR,

AT THE TIME WHEN THE CROWN WAS BEING PLACED ON HER MAJESTY'S HEAD, BY

His Grace the Archbishop of Canterbury.



ACCURATE PORTRAITS WILL BE GIVEN OF HER MAJESTY AND SUITE, IN THE DRESSES, ROBES,
JEWELS, AND STATE ORNAMENTS, WORN ON THE OCCASIONS.

The above Pictures will be Printed in Oil Colours, by the Inventor and Patentee, GEORGE BAXTER, 3, Charterhouse Square. Price to Subscribers Five Guineas each.

Among the present Patrons are—

Her Royal Highness the Duchess of Kent
His Royal Highness the Duke of Sussex
His Royal Highness the Duke of Cambridge
His Majesty the King of Prussia
His Serene Highness the Duke of Nassau
His Serene Highness Prince Furstenberg
His Serene Highness Prince Esterhazy (*sic.*)
His Serene Highness Prince Putbus
His Grace the Archbishop of Canterbury
His Grace the Duke of Sutherland
His Grace the Duke of Northumberland
His Grace the Duke of Somerset

The Most Noble the Marquess of Conyngham
The Right Hon. the Earl of Albemarle
The Right Hon. the Earl of Dartmouth
The Right Hon. the Earl of Fife
The Right Hon. the Earl of Shaftesbury
The Right Hon. Lord Viscount Palmerston
The Right Hon. Lord Willoughby de Eresby
The Right Hon. Lord Barham
The Right Hon. Lord Farnham
Sir Augustus Clifford, Bart.
His Excellency Baron Bulow
Sir John Cowan, Bart. (Lord Mayor)

&c. &c. &c.

So that we see, from this, that he issued them in two sizes at least, and for the reason that some purchasers would prefer to save money, not only on the reduced price of the print, but on the then expensive luxury of the frame. When sold in the smaller size it was cut dome-shape, as in the needle-box print No. 133. The colouring, the register, and the artistic finish, are marvels of printing. The sepia print, as we elsewhere observe, was possibly produced at the time of the Baxterotypes, and some years after the coloured prints, but they too are very charming. The impressions on coarse paper in black sometimes found are possibly not the work of Baxter, but they make most interesting engravings; they do not show on the left-hand side the lettering before described, as on the sepia prints, but otherwise the lettering is the same. It is curious that in the early prospectus issued by Baxter, he says the print "represents the Queen in King Edward's chair, at the time when the crown was being placed on her Majesty's head by his Grace the Archbishop of Canterbury"; but we know the actual print presents a totally different view, for the Queen is kneeling at the altar taking the Sacrament, and is "not in King Edward's chair." Whether we may infer from this, that Baxter made more than one drawing at the ceremony, and then changed his mind, and printed the other, or what happened, is a puzzle. There were various prices advertised for the print, £8 8s., and "highly finished proofs" £10 10s., being sometimes asked, and at others the prices given on the prospectuses we reproduce. See also our remarks under No. 131.

SIZE OF PRINT EXCLUSIVE OF PLATE MARGIN, $21\frac{3}{4} \times 17\frac{3}{8}$.

WHEN CUT DOME-SHAPE THE SIZE IS $17\frac{1}{2} \times 13\frac{3}{4}$.

SIZE OF PRINT INCLUSIVE OF PLATE MARGIN, 26×21 .

Published October 1st, 1841.

Large prints. V.R. From £30 to £50, according to state.

Dome-shape. V.R. From £25 to £45, according to state.

Sepia prints. R. From £8 to £12, according to state.

On coarse paper. R. £5.

Uncut sepia prints. V.R. £15.

This print is unsigned.

130. Prospectus and Royal Arms (see illustration).—Baxter issued at least two prospectuses for the "Coronation" and "Opening of Parliament" prints. The original of the one we reproduce, facing pages 168 and 170, is a very choice and artistic production, with the

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Royal Arms in colours and with gilded letters; the other one in the Appendix has no coloured parts.

SIZE OF PROSPECTUS, $12\frac{3}{4} \times 9\frac{3}{4}$.

V.R. £2.

131. **The Arrival of Her Most Gracious Majesty Queen Victoria, At the House of Lords, to open the First Parliament of Her Reign** (see illustration).—Companion to No. 129. Commonly called “The Opening of Parliament.” Signed on the left, in front of the saluting officer, with Baxter’s signature, “G. Baxter”; and the only print signed in this way, or at all, until 1849; and it is worthy of observation that this is signed, and the companion (No. 129) is not. The first Parliament of Queen Victoria was opened November 30th, 1837, but the *locus in quo* is not familiar to us now, most of the old Parliament buildings having been destroyed in October 1834, and the present ones not yet erected, for the new House of Lords was opened in 1841 only. The Lord Chancellor, carrying the purse, and accompanied by his mace-bearer, heads the procession, which is seen approaching through the Royal gallery of the House of Lords, whilst the trumpeters play a fanfare. Queen Victoria is in the centre, round her are the ladies in attendance and the great officers of State, and on either side are the Life Guards, in their then uniform, the two officers of which are saluting left hand. All are accurate portraits, and representations of the dresses and jewels actually worn, special facilities having been given Baxter to produce the print, which, like the companion print, is mostly in aquatint. Many notable persons, in reply to Baxter’s prospectuses, became patrons. With the print was presented to each subscriber an historical account of the ceremony, together with a description of the art of oil-colour printing, and a list of the noble patrons and subscribers. Most unfortunately we have never been able to find any copy of this “Historical account”; it should be very interesting. Below the print, in the plate margin, in the centre, in three lines, on the prints on coarse paper, probably also on the coloured and certainly in the sepia prints, is the above title; and below that is “Dedicated by command to the Royal Family.” The sepia uncut prints in addition have on the left-hand side, engraved just under the print, in one line, “Designed, Engraved, Printed & Published by the Proprietor, George Baxter, Patentee of Oil Colour Printing, 3, Charterhouse Square, London, on the 1st of October 1841.” The uncut prints in colour probably have this same lettering. Although it does not quite equal in merit No. 129, it is rather rarer, and shares with it the credit of being one of Baxter’s

THE ARRIVAL OF HER MOST GRACIOUS MAJESTY QUEEN VICTORIA AT THE HOUSE OF
LORDS TO OPEN THE FIRST PARLIAMENT OF HER REIGN ON THE 30TH NOVEMBER 1837.

[Print No. 131.]

THE ARRIVAL OF HER MOST EXCELLENT MAJESTY QUEEN VICTORIA AT THE HOUSE OF
LORE TO OPEN THE FIRST PARLIAMENT OF HER REIGN ON THE 30TH NOVEMBER 1837.
1837 No. 121



two most meritorious prints; but, like that print, no large number in colours was issued, and a print, especially a full-sized one, very seldom comes into the market. Baxter at first intended the print should be smaller, and this is so stated in his early prospectus; but probably, for the sake of economy to purchasers, and to match the dome-shaped "Coronations," he did cut many smaller, or it may have been that he found the original price too expensive, and, so as to increase the demand, he reduced the size and price and consequent outlay on frame. No print of this nor of No. 129 was included in the 1860 catalogue of sale of Baxter's prints, nor were the plates, and apparently also no print of either was exhibited on his stall at the Great Exhibition. The present whereabouts of the plates is unknown. See also remarks under No. 129, as most of the references as to sepia prints, coarse-paper prints, prices, original appearance, and other details, apply also to this print.

SIZE OF PRINT EXCLUSIVE OF PLATE MARGIN, $21\frac{1}{2} \times 16\frac{7}{8}$.

„ „ „ INCLUSIVE „ „ „ $26 \times 21\frac{1}{2}$.

Published October 1st, 1841.

V.R. Prices same as No. 129.

This print is signed as above stated.

132. The Launch of the "Trafalgar."—This ship was the last wooden British man-of-war, and was launched in 1841 by Lady Bridport, Nelson's niece, who used wine for the purpose taken from the *Victory* after the great sea fight in honour of which the ship was named, and generally the event was one of considerable interest. Of the five hundred guests who sat down, over one hundred had fought in that battle. The print is full of minute work; it is very seldom seen. It was, as were most of Baxter's prints at this time, published by subscription, and was described as "A picture in commemoration of, and representing, The Launch of the Trafalgar at Her Majesty's dock-yard, Woolwich (at the time she cast anchor), printed in oil colours, in the highest state of the art, by G. Baxter, Inventor and Patentee. Price to subscribers: £1-1-0 each print; proofs, £1-11-6. Subscribers' names received by Mr. Baxter, Inventor and Patentee of Oil Colour Printing, 3, Charterhouse Square, and by his Agents." Probably the print was published on a tinted engraved mount, and with it a letterpress description. No print was in the 1860 catalogue, nor was the plate.

SIZE, $12\frac{1}{2} \times 8\frac{1}{2}$.

Published 1842.

V.R. Price a matter of arrangement.

This print is unsigned.

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Of the few other prints during the Missionary period most of them are of no great importance, and they are all book illustrations. They will be found elsewhere in this catalogue; they consist of Nos. 241, 297, 319, 355, 361, 370, and 377: the best is Parhelia, No. 361. An exception, however, is Mr. and Mrs. Chubb, No. 231.

CHAPTER X

POCKET-BOOK, SCRAP-BOOK, AND NEEDLE-BOX PERIOD, 1847-1850

Pocket-Book and Scrap-Book Prints

IN this chapter we have to describe very different work from that upon which we have commented in the foregoing pages. Up to now, Baxter's labours had been, as we have stated, a financial failure, and he had been reduced to pecuniary ruin; it was therefore necessary for him to try other means of obtaining commercial success, so he changed his work, and the years 1847, 1848, and 1849 were almost exclusively occupied by him in pocket-book and scrap-book illustration, both of which were then popular. Most of his prints which were not book illustrations had previously been of a large size, but from this time, for some years, they were all small, and the subjects of a distinctly more popular character than heretofore; but he now, for the first time, began to make a profit by them. From this date he abandoned the issue of prints by subscription. For a short period, such of his small prints as were not sold in books were on tinted mounts, of stiff paper, with lines ruled round the print; but these, after June 1849, gave way to what we now know as the "Baxter mount." The small prints used for pocket-books were mostly, or wholly, for the pocket-books issued by the Religious Tract Society, and by Messrs. Suttaby & Co.

For convenience all of these prints are placed under appropriate headings and not together. None of them have been at any time reproduced by any other printers. The only prints of this class that have been signed are three on one plate, printed in 1850—viz. Nos. 302, 303, and 320. For some of the pocket-books, Baxter engraved

charming little scrolls for the title-pages. Each pocket-book contains a number of illustrations varying from one to five, *Le Souvenir* being in this respect the richest. The size of the page in the case of pocket-book prints is generally about $4\frac{3}{4} \times 3$, but occasionally larger prints are cut down, such as "First Impressions" (No. 158), "New Houses of Parliament" No. (165), and others.

In an article headed "Attractions for the Season," in the *Sussex Express* of December 5th, 1846, we have what was, perhaps, the first intimation of Baxter's intention to illustrate pocket-books, for it says: "Messrs. Suttaby & Coy., who for upwards of fifty years have maintained the highest reputation as publishers of ladies' pocket-books, have this year called to their aid the services of the celebrated patentee of oil-colour printing, Mr. G. Baxter, who has embellished their pocket-books with some of the most beautiful gems of art, and this has been done without any increase in charge to the public. Every pocket-book contains one or more of Mr. Baxter's productions, which is worthy of a place in the boudoir as a cabinet picture."

Needle-Box Prints

In 1850 Baxter began to ornament needle-boxes—*i.e.* ornamental boxes holding packets of needles, which were popular in the forties and fifties. Those for which Baxter supplied colour prints were usually $6\frac{1}{4} \times 4\frac{1}{4}$ in size, and outside, with gold border, was one of his larger prints. Inside were some ten packets of needles, each having a small or "needle-box print" outside. These, in many cases, were printed for the purpose; but often cuttings from larger prints were used, such as "The Lady and Greyhound" in No. 301, figures from Nos. 324 and 303, and others. Some of the enlarged prints mentioned in the next chapter, and a few others, were probably expressly produced for the outside of the larger boxes, but were frequently used for other purposes also. Fancy names were given to these small prints, whether cut from others or specially printed for the purpose. Inside the lid of the needle-box is often found: "The illustrations to this case of needle boxes are printed in oil colours by Baxter, the

patentee, 11, Northampton Square, being facsimiles of original paintings." Then follows a description of the illustrations, on the small boxes ; and on some of the boxes is found also a notification of Baxter's extension of patent.

Many of the small prints were enclosed in a gold scroll, and used for the headings of letter-paper, a larger print being placed outside the packet. Nos. 158, 322, and 153, and some others were very probably produced for this latter purpose. For Sunday-school cards the small religious subjects were used, and were probably designed for that use, but were employed afterwards for numerous other purposes. So also these needle-box prints were adapted for other ends.

The 1860 sale catalogue included a large number of these small prints ; and in its pages we are told, as to the larger ones : " A large number of unmounted prints for Manufacturers is included in the sale."

The " Gems of the Great Exhibition " needle-boxes had, on the outside, with a dome top and gold border, one of the single statue prints ; the inside had mostly one of the small prints from the " Fairies " set.

Le Blond produced some excellent needle prints ; but neither he nor anyone else printed from any of Baxter's plates of these subjects. Probably all the sets were original designs. In many cases the following directions are given : " The illustrations can be taken off the lids for ladies' albums by cutting the box-lid sides away with a pair of scissors."

CATALOGUE OF NEEDLE-BOX PRINTS

- 133. The Regal Set.**—Originally twelve in a strip, and on the same plate as Nos. 301, 303, and 320 ; but later detached from the plate and made into a separate plate of ten only, in two strips of five each ; and in this form the plate was included in the 1860 catalogue. When the prints are on the plates, and we read from left to right, the subjects are : (1) " Windsor Castle " [showing river] ; (2) " H.R.H. Prince Albert " [a miniature of No. 205] ; (3) " The Queen " (Queen Victoria on horseback) ; (4) " The Queen " (Queen Victoria on balcony) [miniature of No. 203] ; (5) " Her Majesty leaving the Isle

of Wight"; (6) "Balmoral"; (7) "The Coronation" [miniature of part of No. 129]; (8) "The Duchess of Sutherland" [a figure from No. 129]; (9) "Her Majesty delivering her speech"; (10) "Buckingham Palace"; (11) "Deer-Stalking"; (12) "The Royal Fleet in Kilkenny Bay." On the top margin of the plates, twice repeated, is "Designed, Engraved, Printed, & Published by G. Baxter, Patentee, 11, Northampton Square, 1850 (Entered at Stationers' Hall)." The name of the subject is engraved over each print. In the second plate the last-mentioned two prints are the two omitted. It will be seen that the Prince Consort has, in this print, not the blue breeches of No. 204, but the top boots of No. 205. Printed from ten blocks and sold at 1s. a strip. Never on a mount.

SIZE OF EACH PRINT, $1\frac{3}{4} \times 1$.

The set. R. £2.

Published 1850.

Nos. 7, 9, and 10 of this set, 5s. each, when sold singly.

These prints are unsigned.

134. Queen's Floral Needle-Box Set.—Each small print is signed "G.

P. Baxter, Patentee, 11, Northampton Square," some in one line, and others in two. There are ten small groups of flowers on each sheet, five to a row, and each represents a different group. Baxter called them "10 bouquets." They were printed with backgrounds of green, white, cream, blue, mauve, dark blue, orange, and other colours, but some of these colours are very rare; green and blue are the most common. Larger prints, also with different coloured backgrounds to match, were produced for the covers of the boxes, and were called by Baxter,

135. "Flowers—one group" (this is the larger) and "Flowers—3

136. bouquets" (somewhat smaller). The former is composed of nasturtium, convolvulus, roses, and other flowers; the latter of three separate groups of various flowers—two groups on the top, and one larger one sideways underneath. Below each of the three groups is lettering, which varies somewhat, and may be in small type. On the largest outside print, on the right, rather high up, is, in two lines, very small, "G. Baxter, Patentee, 11, Northampton Square." These outside prints are found with a lace-like background of different patterns. Printed, in many cases, on the largest, in gold, or other coloured inks, is, on the top, "The Queen's Floral needle boxes," or "The Floral needle boxes"; and below the group, also in type, is "Illustrated by G. Baxter, Patentee of Oil Colour Printing." Originally sold: largest outside, at 6d.; "3 bouquets," 6d.; "10 bouquets," 6d. None of these floral prints or groups

are ever on a mount. The plate consists of the above one, three, and ten groups, the whole being printed from nine blocks.

SIZE OF SHEET OF NEEDLE PRINTS, $5 \times 3\frac{3}{4}$.

„ „ EACH PRINT, $1\frac{7}{8} \times 1$.

„ „ LARGEST SINGLE OUTSIDE PRINT, 6×4 .

„ „ „ OF THE 3 GROUPS, $3\frac{3}{4} \times 2\frac{1}{2}$.

„ „ THE OTHER 2 OF THE 3 GROUPS, $2\frac{3}{4} \times 1\frac{3}{4}$.

Published 1850.

According to colour.	{	The set complete. R. £1 1s. to £3 3s.
		Outside large single print. M.R. 15s. to £2 2s.
		„ 3 groups. R. £1 10s. to £3 3s.
		„ small print. R. 10s. to £1 10s.
		Each needle print. M.R. 6d.

These prints are signed as above stated.

137. The Tarantella Set.—Ten oblong prints on one sheet. Reading from

P. left to right they are: On top row: “(1) Evening in Italy; (2) The Love letter; (3) View in Madeira; (4) The surprise; (5) The storm.” On bottom row: “(6) The admonition; (7) Waterfall in the Alps; (8) The Circassian; (9) Chinese Temples; (10) Temples on the Ganges.” The 1st, 5th, 6th, and 10th are printed sideways; the 1st, 3rd, 7th, and 10th are signed only “Baxter, Patentee”—the 3rd and 7th in two lines, and the 1st and 10th in one line; the 2nd, 4th, 5th, 6th, 8th, and 9th are signed “Baxter, Patentee, 11, Northampton Square”—the 2nd, 6th, 8th, and 9th in one line, and the 4th and 5th in two lines. The plate has no other lettering. Unsigned sets are sometimes found. The set was printed from eight blocks. Originally sold at 1s. a sheet. Never on a mount.

SIZE OF SHEET, $5\frac{1}{2} \times 4$.

Published 1850.

The set complete on card. R. £1 5s.

These prints are signed as above stated.

138. The Greek Dance and Harem Set.—This set, unlike the previous

P. three, is in two strips, each marked to be cut into five needle-box prints, both being on one plate—“The Greek Dance” forming the top row, and “The Harem” the bottom; but each strip was also sold on a mount, and generally with a gold border. The plate has no lettering. Baxter directed that when the strips were cut for needle-box prints they were to have the following names for the top set: “(1) Jealousy, or Love and Jealousy; (2) The Wreath dance, or The Bridal Wreath; (3) The Greek dance,

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or The dance: (4) The Guitar; (5) The Playful child, or The Infant": and, as to the bottom set, "(6) The harem dance, or Dance in the Harem; (7) Ladies of the harem, or Favourite in the Harem; (8) The Circassian slave, or A captive slave; (9) The Circassian slave, or The captive slaves; (10) The captive jewels, or Captured Prize." And he also directed that the larger prints to accompany this set were to be Nos. 147, 151, and 155. The two sets of five are on the same plate, and were printed from twelve blocks. Originally sold at 9*d.* a strip.

SIZE OF 2 STRIPS COMPLETE, 5 × 4. Harem strip on mount. V.R. £1 10*s.*

„ „ EACH STRIP, 5 × 1 $\frac{7}{8}$.

„ „ without mount. M.R. 15*s.*

Published 1850.

Greek Dance on mount. V.R. £2.

„ „ without mount. R. £1.

These prints and strips are unsigned.

139. Religious Events.—Also printed on one plate, in two strips, in the

P. same way as No. 138; and each can be cut to form five needle-box prints. The top strip is called "Religious Events No. 1," and the bottom "Religious Events No. 2"; and each is found on a mount. The subjects are: Top strip, left to right: "(1) Boaz and Ruth; (2) Joseph sold; (3) Caleb and his daughter; (4) The finding of Moses; (5) Hagar and Ishmael": and, bottom strip, "(6) The salutation; (7) Christ blessing bread; (8) The Saviour; (9) David; (10) King Saul." There is no lettering on the plate. These prints were much used in Sunday schools, and in similar institutions, and were often mounted on a large card, with scrolls in gold, each small print being separately mounted in one of the scrolls. They could then be cut, if desired, into small cards, which also had the name of the subject printed underneath in gold letters; and under that, in three lines, "G. Baxter, Patentee, London," etc. The 1860 catalogue states: "Manufacturers and others would find that these delicately got-up pictures were demanded in thousands." The two sets are on the same plate, and were printed from eight blocks.

SIZE OF 2 STRIPS COMPLETE, 5 × 4.

„ „ EACH STRIP, 5 × 1 $\frac{7}{8}$.

Each strip. R. £1 5*s.*

Published about 1852.

„ „ on mount. V.R. £2.

These prints and strips are unsigned.

Fairy Scenes and Pas des Trois Sets (see illustration).—Also printed in

P two strips on one plate, one above the other, the "Pas des Trois" being the top strip; and each strip can be cut to form five needle-box prints. On the "Pas des Trois" one are, on the left, cupids



PASS DES TROIS AND FAIRIES PLATE.

[Prints Nos. 140 and 140b.]



THE SAME PLATE ALTERED.

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[Prints Nos. 140a and 140c.]

- dancing round a flaming torch ; in the centre are three dancers in short skirts ; and on the right a fountain ; and further, cupids. The background is a landscape and water. This strip is called "Pas des Trois," inspired no doubt by the celebrated dance then at the opera, in which Taglioni, Grisi, Cerito, and Lucille Grahn appeared. In the other strip are seen fairies flying and leaping, and two men pursuing them. This strip is called "Fairy scenes." Both strips, when on Baxter mounts, have sometimes a gold border. Only one plate was included in the 1860 catalogue, and there is no lettering on it. When cut for needle-boxes the titles of the prints are (for the "Pas des Trois") : "(1) The dance of Cupids ; (2) Mdlle. Cerito ; (3) Mdlle. Taglioni ; (4) Mdlle. Lucille Grahn ; (5) Cupids bathing" ; and (for the "Fairies"), "(6) The fairy flight, (7) The surprise ; (8) Love sleeping ; (9) The fairy tempter ; (10) The enchantress." The plate of "Pas des Trois" was altered. The flaming torch was changed to a floral standard, trees were added to the background, and the drapery of the dancers was changed.
- 140a.** The plate of "Fairy scenes" was also slightly altered, the extreme top part of the cupola on the right being omitted. The two sets are on the same plate, and were printed from eight blocks. Originally sold at 6d. a strip.

SIZE OF 2 STRIPS COMPLETE, 5×4 . Each strip of either variety. R. £1 5s.

„ „ EACH STRIP, $5 \times 1\frac{7}{8}$. „ „ „ „ „ on mount.

Published probably 1851. V.R. £2.

These prints and strips are unsigned.

- 141. The Allied Sovereigns and the Commanders of their forces** (first variety).—On a card are ten oval portraits of distinguished persons connected with the Crimean War. Reading from left to right they are, on the top, "(1) Lord Raglan ; (2) Queen Victoria ; (3) The Sultan ; (4) Napoleon III. ; (5) Genl. Canrobert" ; and on the bottom row they are, "(6) Sir Charles Napier ; (7) Duke of Cambridge ; (8) Marshal St. Arnaud ; (9) Prince Napoleon ; (10) Omar Pasha." The names are under the subjects, in type, on the body of the card. Under the print, in type, is the above title, in one line ; and below that is "In Oil Colours, by Baxter, Patentee." Published about the time of the Crimean War. Care should be taken to secure good prints ; they vary. Originally sold at 6d. a strip. Never on a mount.

SIZE OF CARD, $4\frac{1}{4} \times 5\frac{1}{2}$.

EACH PORTRAIT, ABOUT $1\frac{1}{8} \times \frac{7}{8}$.

Published about 1855.

The set complete on card. V.R. £2 12s. 6d.

These prints are unsigned.

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- 142. The Allied Sovereigns and the Commanders of their forces** (second variety).—Same as No. 141, except that the Empress Eugénie has been substituted for Marshal St. Arnaud. This is the second plate, and was no doubt altered for No. 143. Never on a mount.

The set complete on card. V.R. £3 3s.

These prints are unsigned.

- 143. The Queen and the Heroes of India.**—On a card, similar to Nos. 141 and 142, are ten oval portraits of Mutiny heroes. It is obviously the plate of No. 142 altered. The names are in type, in the body of the card, Nos. 2, 4, 7, 8, and 9 below being the subject; and Nos. 1, 3, 5, 6, and 10 partly above and partly below. Reading from left to right, on the top row they are, “(1) General Havelock; (2) Queen Victoria; (3) General Sir C. Campbell; (4) Napoleon III.; (5) General Sir J. Outram”; and on the bottom row they are, “(6) Sir J. Inglis of Lucknow; (7) Duke of Cambridge; (8) The Empress Eugénie; (9) Prince Napoleon; (10) Colonel Greathed.” Under the prints, in type, is the above title, in the centre, in one line; and under that is “The Emperor and Empress of the French, the Duke of Cambridge, and the Prince Napoleon”; and under that is “In Oil Colours, by Baxter, Patentee.” The set was printed from eight blocks, and published about the time of the Mutiny. Never on a mount.

SIZE OF CARD, $4\frac{1}{2} \times 5\frac{1}{2}$.

EACH PRINT, ABOUT $1\frac{1}{8} \times \frac{7}{8}$.

Published about 1857.

The set complete on card. V.R. £2 12s. 6d.

These prints are unsigned.

- 144. The May Queen Set** (see illustration).—Also all on a card, ten on one sheet—six oblong, and four oval. Reading from left to right they are: On top row: “(1) The May Queen; (2) The Greek bride [oval]; (3) Sunset; (4) Affection [oval]; (5) The Albanian Lovers.” On bottom row: “(6) The Persian lovers; (7) The Princess Royal (Princess F. W. of Prussia) [oval]; (8) View on the Rhine; (9) Prince Frederick Wm. of Prussia [oval]; (10) Rustic felicity.” Each of the subjects is named above the subject in the top row, and below in the bottom row, except those of Prince and Princess Frederick William of Prussia, which are partly over and partly under. On the left-hand plate margin, in one line, is “Baxter, Inventor & Patentee”; and on the right-hand margin, in one line, is “11 & 12, Northampton Square, London.” All the lettering



THE MAY QUEEN SET OF NEEDLE-BOX PRINTS.

The rare variety.

Reproduced from a print kindly lent for the purpose by Mr. Alfred Docker, of Gray's Inn.

[Print No. 144a.]



THE MAY QUEEN SET OF NEEDLE-BOX PRINTS.

The later variety.

Plate altered to insert portraits of the late Emperor and Empress Frederick at the time of their marriage in 1858.

[Print No. 144.]

is engraved. The set was printed from eight blocks. Originally sold at 1s. a sheet. Never on a mount.

SIZE OF CARD, $5\frac{1}{4} \times 4\frac{1}{4}$.

EACH PRINT, ABOUT $1\frac{7}{8} \times 1$.

Published 1858.

The set complete on card. V.R. £2 10s.

These prints are unsigned.

144a. The May Queen Set (see illustration).—A set similar to the last, except that in lieu of Nos. 7 and 9 are two other prints called “Attention” and “Contemplation.” This was the first plate.

Published probably about 1857.

The set complete on card. V.R. £7 7s.

These prints are unsigned.

145. Figures and Landscapes Set.—Ten on one card, all being oval. Read-

P. ing from left to right they are : On top row : “(1) Figures [Cupid and his victim] ; (2) Landscape [drinking fountain] ; (3) Lady with a bird ; (4) Landscape ; (5) Lady with a guitar.” On bottom row : “(6) Landscape ; (7) Lady with a rose ; (8) Mountain scene ; (9) Two ladies ; (10) Castle scene.” The subjects are not named on the card. On the right-hand plate margin, engraved below the print, is “Figures & Landscapes (10 Designs). Baxter, Inventor & Patentee,” in two lines. The set was printed from eight blocks. Originally sold at 1s. a sheet. Never on a mount.

SIZE OF CARD, $5\frac{1}{4} \times 4\frac{1}{4}$.

EACH PRINT, ABOUT $1\frac{7}{8} \times 1$.

Published about 1858.

The set complete on card. V.R. £2 12s. 6d.

These prints are unsigned.

CHAPTER XI

ENLARGEMENTS

1850

WHEN, in 1850, Baxter found he needed prints somewhat larger than those he produced for his pocket-books, for the outside of his needle-boxes, he selected several he had already published, ingeniously altered them, and enlarged them to the size he required. In the portion of the catalogue included in this chapter, we have inserted in each case the first or pocket-book illustration before enlargement, and the second or altered and enlarged print. It will be found that the first prints are taken in each case from a painting, and are unsigned, and in no instance does Baxter claim to have done more than "Printed and published" it; the second print is in every instance signed, but is necessarily neither a copy of a picture, nor an entirely original design, and it will be noted that Baxter, in no case, by his lettering, claims the enlarged print as an original design. Nos. 158 and 159 do not properly fall within this category; but, omitting those two, all the other enlarged prints will be found to have been produced from two plates only.

It is extremely doubtful whether any of the prints from the first plates set out in this chapter (except No. 158) were at any time published by Baxter on his stamped mounts. It may be that Messrs. Suttaby owned the plates, and Baxter could not therefore republish, and this, too, may account for the rarity of these prints.

CATALOGUE OF ENLARGEMENTS

- 146. The Bride** (first plate).—Pocket Books, No. 107 (Suttaby's *Le Souvenir*, 1848). This beautiful little print is generally called "The small 'Bride.'"

“For ever thine, whate’er this heart betide ;
 For ever mine, where’er our lot be cast ;
 Fate, that may rob us of all wealth beside,
 Shall leave us love, till life itself be past.”

(*Le Souvenir*, 1848.)

Under the print, engraved in the centre of the plate margin, is the above title ; and under that is “Printed in Oil Colours by George Baxter, Patentee, 11, Northampton Square, from a Painting by Miss F. Corbeaux,” in three lines. Very similar, except for size, to No. 147 ; but in this print the sky is dark, there is a landscape background in place of the sea, there is no balcony, no vase, and no growing roses, and in place of the light-red dress there is a dark-coloured one, and the figure is half length. It is dome-shape. It has been stated by Mr. Möckler that only 100 copies were printed ; but Mr. Sidney Wright, who was in Baxter’s employ, and afterwards was *Le Blond*’s manager for over forty years, writing to the *Bazaar*, in November 1897, says he had a share in printing it, and he believes about 250 copies were struck, “and that they were mounted in gold and velvet and sold at 10s. 6d. each.”

SIZE OF PAGE, ABOUT $4\frac{3}{4} \times 3$.

PRINT, $3\frac{1}{4} \times 2\frac{1}{4}$.

Published 1848.

On mount, if ever so published. V.R. Price a matter of arrangement.

As in pocket-book. V.R. £5 5s. to £10 10s., according to state.

This print is unsigned.

- 147. The Bride** (second plate).—Signed on the extreme right, on the
P. stone of the balcony, “Baxter’s Patent Oil Printing, 11, Northampton Square,” in three lines. Music, No. 14 (Jullien’s “Prima Donna Valse”). A popular and much used print. For this and No. 162 Baxter was awarded Hon. Mention at the Great Exhibition. Generally called “The large ‘Bride.’” It is often said he designed it from an engraving of Queen Victoria ; but the face and figure are the same as the first plate, which is from a picture. The figure is three-quarter length, in low bodice, red dress, and bare arms, and stands on a balcony overlooking the sea, holding a rose. There is a light sky. On the right are growing roses and a large vase. It was directed by Baxter to be used with No. 138 for the outside of his needle-boxes. Originally on the same plate as Nos. 151 and 155 ; but at the 1860 sale this plate was separate, and the other two were not included. Under the print, engraved in one line, in the plate margin, very small, is “The Bride. Engraved, Printed, & Published by G. Baxter, Patentee, 11, Northampton Square

(Entered at Stationers' Hall), 1850." It will thus be seen Baxter does not claim it as his design, but he does claim to have engraved it. Usually when on a mount, on music, or on a needle-box, it has a dome top with gold border; and when on music, printed in gold letters, under it, is "Printed in Oil Colours by G. Baxter, the Inventor and Patentee": and when on a needle-box, in large gold letters, beneath, in type, is "The Bride"; and on the left is "Baxter's Patent"; and on the right, "Oil Printing," "The Bride" was printed from twelve blocks, and was originally sold at 1s. 6d.

SIZE, $5 \times 3\frac{3}{8}$.

Published 1850.

On music complete. M.R. 15s.

„ mount. M.R. £1 10s.

Without mount. C. 15s.

Le Blond also printed.

This print is signed as above stated.

- 148. The Conchologists** (first plate).—Pocket Books, No. 107 (Suttaby's *Le Souvenir*, 1848). Generally called "The small 'Conchologists.'" "When some species of shells are held to the ear, a low, murmuring sound is heard, which bears a resemblance to the rippling of waves on the sea-shore. It is probably occasioned by the passage of air through the interior of the shell. One of the fair conchologists is represented as listening to it" (*Le Souvenir*, 1848). The same as No. 149, except that the lower portion of that print is absent, and the two ladies are here three-quarter and not full length, and this print is oval. Under the print, engraved in the plate margin, is the above title, in the centre; and below that is "Printed in Oil Colours by G. Baxter, Patentee, 11, Northampton Square," in two lines. Probably from a painting. It is not claimed by Baxter as an original design.

SIZE OF PAGE, ABOUT $4\frac{3}{4} \times 3$.

PRINT, $3 \times 2\frac{3}{4}$.

Published 1848.

On mount, if ever so published. V.R. Price a matter of arrangement.

As in pocket-book. R. £1 1s.

This print is unsigned.

- 149. The Conchologists** (second plate).—Signed on the shore, low down on the left, "Printed in Oil Colours & Published by G. Baxter, Patentee, 11, Northampton Square," in three lines. The two ladies, with their low-cut bodices, are here seen walking on the shore. The print is oblong. It is usually called "The large

‘Conchologists.’” On the same plate as Nos. 153 and 157, which has no lettering except the signatures. This print, like many others, exhibits Baxter’s great love of detail; looked at through a lens even the nails are seen to be well formed. Originally sold at 6d.

SIZE, $4\frac{3}{8} \times 3$.

Published 1850.

On mount. M.R. £1 5s.

Without mount. C. 15s.

This print is signed as above stated.

150. Paul and Virginia (first plate).—Usually called “The small ‘Paul and Virginia.’” An exquisite little print. Very similar to No. 151, except that it is nearly square instead of oblong, and the other is by day, and this shows a beautiful starlit night. An illustration to one of the pocket-books. Under the print, engraved in the centre of the plate margin, is “Paul and Virginia”; and below that is “Printed in Oil Colours by George Baxter, Patentee, 11, Northampton Square. From a Painting by A. Rankley,” in four lines. *The Romance of Paul and Virginia*, by St. Pierre, was at one time as popular as *Uncle Tom’s Cabin*, and this print at that time would have more meaning than it has to-day. There was another print on the same plate.

SIZE, $3 \times 2\frac{1}{4}$.

Published about 1847.

On mount, if ever so published. V.R. Price a matter of arrangement.

As in pocket-book. V.R. £4.

This print is unsigned.

151. Paul and Virginia (second plate).—Signed on the left, low down in the ground, “Baxter’s Patent Oil Printing, 11, Northampton Square,” in three lines (curved). Music, No. 6 (Jullien’s “Cadeau” and “Paulet Virginie” Valse). The couple are seated on the rocks. It is usually called “The large ‘Paul and Virginia.’” It was directed by Baxter to be used as the outside print for No. 138. For plate see No. 155. Often has a dome top, with gold border. When on music it is oval, with gold border and scroll; and printed in gold letters, under the print, in one line, is either “Printed in Oil Colours by G. Baxter, the Inventor and Patentee,” or simply “G. Baxter, Patentee.” Under the print, in the plate margin, in very small letters, are the above title and “Engraved, Printed & Published by G. Baxter, Patentee, 11, Northampton Square (Entered at Stationers’ Hall), 1850.” Originally sold at 1s.

SIZE, 5×3 .

Published 1850.

On music complete. M.R. £1 5s.

„ mount. M.R. £1.

Without mount. C. 15s.

This print is signed as above stated.

- 152. La Tarantella** (first plate).—Pocket Books, No. 105 (Suttaby's P. *Marshall's Cabinet of Fashion*, 1847). Very similar to No. 153, except as to size. Usually called "The small 'Tarantella.'" For plate see No. 309. Under the print, engraved in the centre of the plate margin, is the above title; and on the left is "Baxter's Patent Oil Printing, 11, Northampton Square," in two lines. From an original drawing. The three prints on this plate were produced from eight blocks.

SIZE OF PRINT, $3\frac{5}{8} \times 2\frac{1}{4}$. On mount, if ever so published. V.R. Price a matter of arrangement.
Published 1847.

As in pocket-book. V.R. £2 2s.

This print is unsigned.

- 153. La Tarantella** (called, on Baxter's stamp, "The Tarantella Dance") (second plate).—Signed on the left, in the grass, "Printed in Oil Colours & Published by G. Baxter, Patentee, 11, Northampton Square," in three lines. Peasants are dancing this dance. In the distance are mountains and the sea. On the same plate as Nos. 149 and 157, but there is no other lettering on it except the signatures. Usually called "The large 'Tarantella.'" It is a tasteful and favourite print. Originally sold at 6d.

SIZE, 4×4 , BUT GENERALLY CUT

ABOUT 4×3 .

Published 1850.

On mount. R. £1 5s.

Without mount. M.R. 17s. 6d.

This print is signed as above stated.

- 154. The Chalees Satoon** (first plate).—Pocket Books, Nos. 100 and 107 (Suttaby's *Marshall's Ladies' Fashionable Repository*, 1848, and *Le Souvenir*, 1848). Under the print, in the centre of the plate margin, is engraved the above title; and on the left is "Baxter's Patent Oil Printing, 11, Northampton Square," in two lines; and on the right is "From a painting by W. Daniell, R.A.," in two lines. Very similar to No. 155, except that there are no broken columns in the foreground, no figures on the right, and two instead of five palms in the right distance; the foliage right and left is rather different, and there are other small variations. Usually called "The small 'Chalees Satoon.'"

SIZE, $3\frac{3}{4} \times 2\frac{3}{8}$.

Published 1848.

On mount, if ever so published. V.R. Price a matter of arrangement.

As in pocket-book. R. £1 11s. 6d.

This print is unsigned.

- 155. The Chalees Satoon, East India** (second plate).—Signed on one of the broken columns in the foreground, “Baxter’s Patent Oil Printing,” in three lines. It represents the “Chalees Satoon,” or “forty pillars,” a pavilion, built of grey granite and freestone, attached to the Emperor Akbar’s Palace on the Jumna side of the Fort of Allahabad at a spot where the Ganges and Jumna unite. Foliage and four figures on the left; ox-wagon and camels in the centre; and five figures and foliage on the right; five palms in the right distance. Usually, when on a mount, it has a dome top, with gold border. It was originally on the same plate as Nos. 147 and 151; but in the catalogue of the 1860 sale the plate of No. 147 was separate, and the plate of neither this nor No. 151 was included. The three prints on this plate were specially directed by Baxter to be used on the outside for No. 138. On the left margin of the plate, engraved in very small letters, is “Chalees Satoon, East India. Engraved, Printed, & Published by G. Baxter, Patentee, 11, Northampton Square (Entered at Stationers’ Hall), 1850.” Usually called “The large ‘Chalees Satoon.’” Originally sold at 1s.

SIZE, $4\frac{3}{4} \times 3\frac{3}{8}$.

On mount. C. £1.

Published 1850.

Without mount. C. 12s. 6d.

This print is signed as above stated.

- 156. Indian Settlement** (first plate).—Pocket Books, Nos. 99 and 106 (Suttaby’s *Marshall’s Ladies’ Fashionable Repository*, 1847, and Suttaby’s *Le Souvenir*, 1847). An oblong print. Water and canoe in the foreground; in the background, the settlement. It represents a scene in British Guiana, where the London Missionary Society had a station. “The form of the native hut indicates the tribe to which it belongs; the huts of some were mere sheds, those of others were built of mud, and had pointed roofs, thatched with palm leaves” (*Le Souvenir*, 1847). Under the print, in the centre of the plate margin, is the above title; and on the left is “Baxter’s Patent Oil Printing, 11, Northampton Square,” in two lines; and on the right “From a Painting by E. A. Goodall, Esq.,” in two lines. For plate see No. 309.

SIZE, $3\frac{1}{4} \times 2\frac{1}{4}$.

On mount, if ever so published. V.R. Price a matter of arrangement.

Published 1847.

As in pocket-book. R. 15s.

This print is unsigned.

- 157. Indian Settlement** (second plate).—Signed on the left in the water, “Printed in Oil Colours & Published by G. Baxter, Patentee,

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11, Northampton Square," in three lines. A slightly enlarged print, but otherwise similar to No. 156. It is on the same plate as Nos. 149 and 153; there is no lettering on it except the signatures. Originally sold at 6*d*.

SIZE, $4 \times 2\frac{1}{4}$.

Published 1850.

On mount. M.R. 15*s*.

Without mount. 10*s*.

This print is signed as above stated.

158. The First Impression, or First Impressions (first plate).—From a P. painting. Pocket Books, No. 110 (Suttaby's *Le Souvenir*, 1851), but the print is cut smaller when a pocket-book illustration. Usually called "The small 'First Impressions,'" but sometimes "Sterne and the Grisette." Except for size, very similar to No. 159, but the umbrella is green in the large print and red in the small, the backgrounds are somewhat different, there is no bell-pull in the large print, nor any foliage on the left, and there are other small differences. When on a mount it has a dome top, with gold border. Used and, with the other three on this plate, probably designed for the outside of Baxter's notepaper packets. The four prints on this plate were produced from eleven blocks. For plate see No. 322. Originally sold at 9*d*.

SIZE, $3\frac{3}{4} \times 2\frac{3}{4}$.

Published 1850.

On mount. R. £1 5*s*.

Without mount. M.R. 15*s*.

Le Blond.—As to a print by Le Blond, see Arctic Expedition No. 342.

This print is unsigned.

159. The First Impression, or First Impressions (second plate) (see illustration).—A damsel, in a low-cut dress of the period, rests against a wall. Both she and the gallant with cocked hat, sword, and knee breeches, who approaches, receive their "first impressions," and on both sides they seem to be favourable. It has been doubted whether this print really was Baxter's work. On the one hand, the plate has no lettering, it is not very like his style—it is more after the manner of the "Tired Soldier" mentioned in Chapter IV.—and no print, nor the plate, was included in the 1860 catalogue; and we have never seen—nor do we believe any exist—a print on a Baxter mount. On the other hand, we are convinced it is Baxter's work, and for the following reasons. Firstly, the Author holds a guarantee given by a grandson of Baxter that it was Baxter's work, and at

least one copy was in his grandfather's possession at his decease; secondly, Vincent Brooks acquired the plate from Baxter, and included it in his "Republication" list of "Baxter's Celebrated Oil Prints," and afterwards sold the plate to Le Blond, through George Baxter, Junr. The before-mentioned "Republication" list was initialled by Geo. Baxter and also bore the signature of George Baxter, Junr. These transactions could hardly have taken place if the plate was not a genuine Baxter plate. Our impression is, it was produced by Baxter some time in 1860, or after, and in that event it would not be on a mount, as Baxter, having given up business, would have no business address for his stamp. Prints in black, which may or may not have been printed by Le Blond, or indeed any one else, are not uncommon. The print is usually called "The large 'First Impressions.' " It is from a painting. Original price 10s. 6d.

SIZE, $13\frac{7}{8} \times 11\frac{3}{4}$.

Published probably 1860 or soon after.

On Baxter mount, if ever so published. V.R. Price a matter of arrangement.

Without mount. V.R. From £10 to £15, according to condition.

In black. M.R. £1 1s.

This print is unsigned.

Le Blond.—As to any print by Le Blond, we are inclined to think that he did reproduce it, but not to a great extent; but if he did, we are not prepared to say the points of difference. See No. 342.

[There are also prints in two sizes of the "Exterior of the Great Exhibition" and "Wellington." These will be found under other headings—the first on page 197 and the second on page 221.]

CHAPTER XII

THE EXHIBITION SERIES

BAXTER, in 1851 and the few following years, like many others at that time, suffered from "Exhibition fever." We can picture with what pleasure he would look forward to having a stand in the "Fine Arts Court" of the Great Exhibition, where he would be amongst the "things of beauty" which to him were "joys for ever." On the strength of the increased demands which had now come to him, and in anticipation of still larger orders, about the time of the opening of the Great Exhibition he increased his business premises by taking over No. 12, Northampton Square. We can imagine how he would—so as to be ready as near as possible to May 1st, 1851, the date fixed for the opening—push on with his *Pictorial Key* to the building, his large print of the "Exterior," and his small "Grand Entrance to the Great Exhibition." This latter print shows on its face the haste with which it was prepared, and it needed, and afterwards underwent, several amendments. We can also appreciate the pride he felt at this time in his art by the way he expresses himself in the "Introduction" to his *Pictorial Key*, in which he says :

"In submitting to the world Baxter's *Pictorial Key to the Great Exhibition and Visitors' Guide to London*, the Proprietor deems it a favourable opportunity to refer to the extraordinary success which has attended his exertions to improve the hitherto imperfect style and effect of colour printing. In the Fine Arts Court of the Crystal Palace are exhibited upwards of sixty specimens of Baxter's patent oil-colour printing, consisting of historical and architectural subjects, landscapes, portraits, and flowers; and such has been the demand for some of these gems, that it has been requisite to reproduce them,

the sale of some having exceeded 400,000. It may very naturally be asked, what has produced this extraordinary patronage? From the many encomiums bestowed by the public press on the Patentee's productions, he flatters himself he is justified in asserting that, whether as works of mechanism, or of art, the minuteness of detail, and the fidelity of their execution, form no insignificant attributes of that success—of their delicacy, brilliancy, transparency, and harmony of colour no doubt is entertained; these grand features which produce this extraordinary effect render every print a picture in the fullest sense. They have another prominent feature, and one of which the Patentee is pre-eminently proud, viz. that, while their artistic beauty may procure for them a place in the Royal Palaces throughout Europe, the price at which they are retailed introduces them to the humblest cottage. . . .

“The Patentee has ever been convinced that cheap artistic pictorial illustrations are calculated to prove a great benefit to the million, as a highly important addition to the means of youthful instruction, and he flatters himself that, on this point, his exertions in oil-colour printing have been pre-eminently successful, as by no other means can such extreme detail, such truthful colouring, and such unlimited numbers be produced.

“In almost every habitable part of the globe, Baxter's oil-colour prints have had a most favourable reception. There is scarcely a town or village in Great Britain, or in the whole Continent of Europe, in which they have not found admirers, and this, in the face of high art in the principal cities of France, Germany, etc., is a circumstance which has engendered in the inventor's mind a source of personal gratification. The elaborately decorative inhabitants of the East have also borne unqualified testimony to their beauty, and China has foregone its usual exclusiveness, and admitted them to the ‘Celestial Empire.’

“The Patentee could say more, but, fearful of the charge of egotism, he must content himself, and conclude with expressing his sincere thanks to his patrons, assuring them that his grandest aim will ever be to secure for oil-colour printing every maximum quality that it is possible for science and art to accomplish.”

Although he exhibited upwards of sixty specimens "tastefully arranged in a handsome frame glazed with plate glass," we cannot help thinking—in the absence of all the Missionary prints, the "Coronation" and "Opening of Parliament," "Wreck of the *Reliance*," "Launch of the *Trafalgar*," and all the later prints that we know so well, but which were not then printed—that his stand would not present that highly decorative appearance we could wish. In the *Pictorial Key* he gives a list of "Baxter's patent oil pictures for drawing-rooms, albums, etc., which may be seen at the Fine Arts Court," and from this list all these we have mentioned are absent; but it makes one's "mouth water" to read of the little prints that there could be obtained for sixpence each, that are worth more now than their weight in gold. His large "Interior of the Great Exhibition," to correspond with his large "Exterior," was ready by the closing day. In March 1852 he published the first of his "three-statue" "Gems," and these were continued at intervals, until the whole were collected in book form, called *Baxter's Gems of the Great Exhibition*, and were sold as "memorials to posterity" on the stand he secured at the Crystal Palace, Sydenham (and which he probably retained for some time, as he lived in the district), together with his prints of that structure. We think it is a great pity Baxter put into his representations of the art treasures of the Great Exhibition the figures he did; a fat agriculturist, and a theatrical-looking sailor, whom we expect to see dance a hornpipe round the Greek slave, are not and never will be "gems" of any exhibition. His prints of the Crystal Palace are, at this time of its decadence, pathetic memorials of its better days. Between the closing of the Great Exhibition and its removal to Sydenham, Baxter was busy with the "Crystal Palace, New York," which was opened in September of 1853, his large print of the "Exterior" being ready by the opening day; but his bad business habits led to his being robbed, at the end, of all profit he would otherwise have made there.

CATALOGUE OF THE EXHIBITION SERIES

THE GREAT EXHIBITION OF 1851

160. Grand Entrance to the Great Exhibition (first variety).—Queen Victoria opened the Great Exhibition on May 1st, 1851, in semi-

state. She was accompanied by Prince Albert and the then Prince of Wales, afterwards King Edward VII., and Princess Royal, afterwards Empress Frederick. Her coach is shown arriving at the grand entrance, with plumes, and drawn by eight horses, and attended by trumpeters and cavalry. Baxter included some inaccuracies in this plate, for, the Queen being in semi-state, the carriage had no plumes, and only two horses; moreover, the footmen have in this print been given no wands, and the coachman no whip. On the same plate as Nos. 164 and 294. There is no lettering on this, which is probably the first plate. Published at, or soon after the opening, and sold at 1s.

SIZE, $4 \times 2\frac{3}{4}$.

Published May 1851.

On mount. V.R. £2.

Without mount. R. £1.

This print is unsigned.

161. Grand Entrance to the Great Exhibition (second variety).—The

P. same as last print; but the coach is here shown without plumes, and with only two horses, and the coachman has a whip, the footmen have wands, and there are some other slight alterations. This is probably a second, and not an altered, plate. The print, with the other two on the same plate, was produced from ten blocks. There is said to be a large variety of this print, but we have never seen it.

SIZE, $4 \times 2\frac{3}{4}$.

Published 1851.

On mount. V.R. £1 10s.

Without mount. R. £1.

This print is unsigned.

162. The Great Exhibition (Exterior).—Companion to No. 163. Some-

P. times stated to be from a picture by C. Buckley. The main idea probably was taken from an engraving; but Baxter claims the print as his own design. Advertised to be ready on May 5th, 1851, it was sold at Baxter's stall at the Great Exhibition, and gives a general view of the exterior from the south-east, and is taken from such a point in the Park as to bring the western angle of the building, together with a very large area, into the foreground, whilst at the same time the extensive façade is fully displayed. The figures in the foreground are admirably grouped, and the costumes varied, and the colouring, which is brilliant, is yet made to harmonise with the soft grey tint of the distant parts of the building. The glass work is skilfully managed. The detail is so great, the print should be looked at through a lens. Note the boats on the Serpentine, and the people in the carriages. For this print and

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a "female portrait" (probably "The Bride") Baxter was awarded by the jury of the Great Exhibition "Honourable mention." On the bottom margin of the plate is "The Great Exhibition. Designed Engraved Printed and Published by G. Baxter, Patentee 11 & 12, Northampton Square, May 27, 1851. (Entered at Stationers' Hall)," in one line. Generally, when on a Baxter mount, it has a dome top and a gold border. It is included as one of the *Gems of the Great Exhibition*, but then it is somewhat cut down. The print was produced from eleven blocks, and was originally sold at 3s. 6d.

SIZE, $12\frac{3}{4} \times 6$.

Published May 27th, 1851.

On mount. C. £1 10s.

Without mount. C. 17s. 6d.

This print is unsigned.

163. The Great Exhibition (Interior).—Companion to No. 162. Gives

P. a general view of the interior from the transept, looking east; the point of view was such as to convey the best idea of the building and its contents. Messrs. Osler's great glass fountain is playing in the foreground; on the right are Queen Victoria, Prince Albert, the then Prince of Wales, and Princess Royal, the Duke of Wellington, and others. It was advertised to be ready on the day of the closing of the Exhibition. On the bottom margin of the plate, in one line, is "The Interior of the Great Exhibition, Designed, Engraved, Printed and Published by G. Baxter, Patentee, 11 & 12, Northampton Square, Octr. 15, 1851. (Entered at Stationers' Hall)." In the *Patriot* for July 21st, 1851, an advertisement by Baxter is as follows: "Mr. Baxter will shortly publish a view of the Interior as a companion to his picture of the Great Exhibition, portraying, in all their variety, the beautiful and delicate tints which are so conspicuous in the building, and forming a perfect fac-simile of the Interior, which cannot be equalled by any other process." Two ladies in the gallery on the extreme left do not appear in some prints. There are two distinct varieties of this print as regards tone, that of one being blue, and quite different from the other; but this, as in many other prints, is accounted for by the different tints used for the first-plate impressions. Generally, when on a mount, it has a dome top and a gold border. It was included as one of the *Gems of the Great Exhibition*. The print was produced from eleven blocks, and was originally sold at 3s. 6d.

SIZE, $12\frac{3}{4} \times 6$.

Published October 15th, 1851.

On mount. C. £1 10s.

Without mount. C. 17s. 6d.

This print is unsigned.

BAXTER'S "PICTORIAL KEY TO THE GREAT EXHIBITION
AND VISITOR'S GUIDE TO LONDON"

Books No. 5. The value of this book is about £3 10s. It contains the following two prints.

164. The Great Exhibition (small Exterior).—On the same plate as Nos.

P. 294 and 161, but there is no lettering. Almost identical, except for size, with No. 162, but the grouping of the figures in the foreground is rather different. When on a mount, and in the book, the print has a dome top and gold border. It was, with the other two on the same plate, produced from ten blocks, and originally sold at 1s.

SIZE, 6 × 4.

On mount. R. £1 10s.

Published July 1851.

Without mount. M.R. 15s.

This print is unsigned.

165. Houses of Parliament.—Showing the river, state barges, and West-

P. minster Abbey towers in the background. When in the book, printed in gold letters, below the print, is the above title, in one line, and "Printed in Oil Colours by G. Baxter, the Inventor and Patentee." The plate has no lettering. The print is usually somewhat faint in colour, but it is a delicate little picture. Both in the book and on the mount it has a dome top, with a gold border. Cut smaller it was also used as a pocket-book illustration; it has then, in type, under the print, "The New Palace, Westminster." The print was produced from eight blocks, and originally sold at 1s.

SIZE, $4\frac{3}{4} \times 3\frac{1}{8}$.

On mount. R. £1 10s.

Published July 1851.

Without mount. M.R. 17s. 6d.

As in pocket-book. V.R. £1 10s.

This print is unsigned.

BAXTER'S "GEMS OF THE GREAT EXHIBITION"

Books No. 4. Advertised to contain ten Gems, the book ultimately contained only nine; it was issued from Baxter's offices (no date being given; but it was in 1854) at the price of £1 11s. 6d. There is reason to suppose Baxter intended to dedicate each of the five three-statue Gems to a distinguished person; but, this proving impracticable, he dedicated the whole to "The August Patron of Literature and the Fine Arts, The Emperor of Austria," who, in his turn, presented Baxter with the "Great Gold Medal of the Empire," for "his invention of the art of Oil Colour picture printing." Each of the nine Gems was sold separately, on a stamped

mount, with a dome top and gold border. In a letter written by Baxter to the Emperor of Austria, he says: "The statues and other highly interesting objects are from sketches taken by the first masters, assisted by Daguerreotype." It is probable that one or two of the Gems did not appear until in the book. In the first five Gems Baxter has been led by his love of detail to insert figures which, as artistic productions, the prints would have been better without. His idea was that each of these should be so printed that they could be subdivided into three one-statue Gems (like some of the needle-box prints), the five thus making fifteen smaller prints, and he published these smaller ones in this way on stamped mounts. The value of the book complete is now about £8. The names of the statues are as given in this book.

- 166. Gem No. 1.**—Books, No. 4 (Baxter's *Gems of the Great Exhibition*). Represents a portion of the French Department. "Sabrina," from Milton's "Comus," by W. C. Marshall, R.A., is in the centre; "Psyche, trying to prevent Cupid from carrying the gift of beauty to Venus," by Benzoni, on the left; and "A Nymph," by the then late R. J. Wyatt of Rome, on the right. In the background the principal objects represented are, on the left, facsimiles of two specimens of rug work having the effect of velvet, carved furniture in ebony, and pear-tree wood, by Riquet-le-Prince; and on the back right hand is the display of jewellery belonging to the then Queen of Spain, by Lemonnier of Paris. Under the print, in the plate margin, is "Gems of the Great Exhibition. No. 1 of the Series, Designed, Engraved, Printed, & Published by G. Baxter, Patentee, 11 & 12, Northampton Square, March 18, 1852 (Entered at Stationers' Hall)," in one line, in the centre. The 1860 catalogue says: "No expense as to artists or daguerreotypists was spared to render the subjects the most perfect in drawing." The print was produced from ten blocks. There are some prints without the plate lettering. Originally sold at 3s.

SIZE $9\frac{1}{2} \times 4\frac{3}{4}$.

Published March 18th, 1852.

On mount. C. £1.

Without mount. C. 10s.

This print is unsigned.

- 167. Gem No. 2.**—Books, No. 4 (Baxter's *Gems of the Great Exhibition*). Represents a portion of the Belgian Department, which was rendered remarkable by the numerous and tasteful pieces of sculpture. The work of one Sculptor Simonis of Brussels appears

in "The Unhappy Child," in the centre. This statue was one of the greatest sculpture attractions of the Great Exhibition, and drew crowds to see it. It was reproduced in parian, plaster and in various forms. On the right is "The Lion in Love," by G. Geefs; and on the left is "The Faithful Messenger," by J. Geefs of Antwerp. The sculptured frames and angelic figures immediately behind the centre statue were fine specimens of wood carving by Geartz of Louvain. The carpets suspended from the girders and cross beams were fine Brussels carpets. The portion of the building behind the statue, on the right, was one of the staircases from the ground floor to the courts above. The *Daily News* of May 3rd, 1852, says of this print: "It would be difficult to say too much in praise of the minute and faithful rendering of these well-remembered works of art. They constitute decidedly the best of the very numerous representations of the Great Exhibition sculptures. Mr. Baxter's process for printing in colours is one of the many steps which have been taken in our days to place art effectually within the reach of the people. . ." Under the print, in the centre, in the plate margin, in one line, is "Gems of the Great Exhibition, No. 2 of the Series. Designed, Engraved, Printed, & Published, by G. Baxter, Patentee, 11 & 12, Northampton Square, April 26th, 1852 (Entered at Stationers' Hall)." The print was produced from ten blocks. Originally sold at 3s.

SIZE, $9\frac{1}{2} \times 4\frac{3}{4}$.

On mount. C. £1.

Published April 26th, 1852.

Without mount. C. 12s. 6d.

This print is unsigned.

- 168. Gem No. 3.**—Books, No. 4 (Baxter's *Gems of the Great Exhibition*). The Russian Department forms the background to the statuary. There is, on the left, the magnificent candelabra exhibited by Russian artisans, and the splendid malachite doors shown occupied as many workmen as could be employed at their construction for a whole year, day and night. The immense vases of the same material were brought into form out of little pieces a few inches square cemented together; there are also some jasper vases. The statues are the celebrated "Greek Slave," by the American sculptor Hiram Powers, in the centre; on the left is "Rinaldi and Armida"; and on the right is the work of Mary Thorneycroft called "Alfred the Great receiving from his mother the book of Saxon poetry." There is no lettering on the plate, except possibly, on some prints, "No. 3" in the bottom plate

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margin. The print was produced from ten blocks. Originally sold at 3s.

SIZE $9\frac{1}{2} \times 4\frac{3}{4}$.

Published August 1852.

On mount. M.R. £1 5s.

Without mount. M.R. £1.

This print is unsigned.

- 169. Gem No. 4.**—Books, No. 4 (Baxter's *Gems of the Great Exhibition*). Represents a portion of the Foreign Department. The statue on the left is that of "A Child, Dog, and Serpent," by M. Lechesne; and on the right is the companion group. In the centre is "The Dead Mother on the prairie with her Living Babe at her breast." Immediately behind the central group is another in bronze called "The Death of the Stag," by M. J. De Bay, a French sculptor; and near it is a vase, bronzed by a then new process, and beyond is the stained-glass window, by G. Bertini, of Milan, and in the extreme distance is the organ by Gray & Davidson. In the gallery are specimens of the productions of the silk looms of Lyons, Austria, etc. There is no lettering on the plate except possibly, on some prints, "No. 4" in the bottom plate margin. The print was produced from ten blocks. Originally sold at 3s.

SIZE, $9\frac{1}{2} \times 4\frac{3}{4}$.

Published 1852.

On mount. M.R. £1 5s.

Without mount. M.R. 17s. 6d.

This print is unsigned.

- 170. Gem No. 5.**—Books, No. 4 (Baxter's *Gems of the Great Exhibition*). Represents part of the Austrian Court. On the left is the group of the "Girl Fishing," by Signor Monti; in the centre is the "Mazeppa Group," by Pierotti; and on the right is "Hagar and Ishmael," after P. Max. Immediately behind the last-mentioned group is the bookcase, etc., exhibited by the Emperor of Austria, and by him presented to her Majesty Queen Victoria. Under the print, in the plate margin, is "Gems of the Great Exhibition, No. 5 of the Series. Designed, Engraved, Printed, & Published by G. Baxter, Patentee, 11 & 12, Northampton Square, Sept. 4th, 1854 (Entered at Stationers' Hall)," all in one line. The print was produced from ten blocks. It is by far the rarest of the series, and is very seldom found on a stamped mount. By the date, we see it was not published until after the opening of the Crystal Palace, Sydenham, and was probably first published with the book; and very few would be printed, as the interest in the

Great Exhibition was on the wane, attention being directed to the Crimean war. Originally sold at 3s.

SIZE, $9\frac{5}{8} \times 4\frac{3}{4}$.

Published September 4th, 1854.

On mount. V.R. £2 12s. 6d.

Without mount. R. £1 5s.

This print is unsigned.

171. Gem No. 6.—Books, No. 4 (Baxter's *Gems of the Great P. Exhibition*). Represents the statue of Kiss' "Amazon on horse-back spearing a tiger," which created a great deal of interest; it stood in the centre of the Foreign Nave, and was on a colossal scale. There is no lettering on the plate. The print was produced from four blocks. It was probably first published with the book. Originally sold at 3s.

SIZE, $8\frac{5}{8} \times 6$.

Published 1854.

On mount. M.R. £1 5s.

Without mount. M.R. 15s.

This print is unsigned.

172. Gem No. 7.—Books, No. 4 (Baxter's *Gems of the Great Exhibition*). Represents the kneeling statue of the "Veiled Vestal," which was one of the principal attractions of the Austrian Sculpture Court; it was executed by Signor Monti. This print was on the title-page of Baxter's book. There is no lettering on the plate. When on a mount, and on the title-page of the book, it is dome-top and has a blue background; there are, however, other prints with a square top, and with a red background. Possibly first published with the book, which accounts for its rarity; but how and when the prints with the red background came into circulation is not clear, but the print is more effective with the red; probably they will never be found on mounts in this state. Originally sold at 3s.

SIZE, $5\frac{1}{8} \times 4$.

Published 1854.

On mount, with blue background. V.R. £2 10s.

Without mount, with blue background. V.R. £1 10s.

„ „ with red background. R. £1.

These prints are unsigned.

Gem No. 8. }
Gem No. 9. } The large Exterior and Interior, Nos. 162 and 163.

Gems Nos. 1, 2, 3, 4, and 5 were, as before stated, divided, and sold as fifteen single-statue gems, on stamped small Baxter mounts, with dome tops, and gold borders. Their names, as given by Baxter's embossed labels on the mounts, differ in some cases from those in the

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book; they are as follows, and a whole set of sixteen, including the "Veiled Vestal" is a rarity. These single-statue gems were all originally sold at 1s. each.

- 173. Sabrina. No. 85.* M.R. 10s. 6d. on mount.
- 174. Cupid and Psyche. No. 84.* M.R. 10s. 6d. on mount.
- 175. A Nymph. By Wyatt. No. 86.* M.R. 10s. 6d. on mount.
- 176. The Lion in Love. No. 89.* R. 12s. 6d. on mount.
- 177. The Faithful Messenger. R. 15s. on mount.
- 178. The Unhappy Child. R. 15s. on mount.
- 179. The Greek Slave. V.R. £1 on mount.
- 180. Rinaldi and Armida. R. 15s. on mount.
- 181. A Mother presenting her Son with the Bible. R. 15s. on mount.
(Not the correct title, but so given by Baxter.)
- 182. The Dog and the Serpent. The Attack. R. 17s. 6d. on mount.
- 183. The Dog and the Serpent. The Defence. R. 17s. 6d. on mount.
- 184. The Attack of the Eagle. R. 17s. 6d. on mount.
- 185. Girls Fishing. R. £1 on mount.
- 186. Mazeppa. R. £1 on mount.
- 187. Hagar and Ishmael. R. 17s. 6d. on mount.
- 188. The Veiled Vestal (see No. 172). V.R. £2 10s. on mount.

Without mounts the single-statue Gems are of little value.

All these prints are unsigned.

"GEMS OF THE CRYSTAL PALACE, NEW YORK"

- 189. **Crystal Palace, New York.**—Signed on the right-hand corner, "Published Sept. 1st, 1853, by George Baxter, Proprietor & Patentee, London," in four lines. Showing the exterior of the building, with figures in front; in design very similar to the large Exterior of the Great Exhibition. Under the print, in the plate margin, is the above title. When on a mount it has a dome top and gold border, but it is often found without, and folded in the centre, so it may have been an illustration to some American or other edition of a guide-book of the Exhibition. As Baxter does not claim to have done more than "publish" it, we may assume it is taken direct from the architects' drawing, as stated below. A sandwich-man is seen in the foreground, and on the board he carries is inscribed "Baxter's gems of the Exhibition, now exhibiting in the Crystal Palace." Unless this signifies his *Gems of the Great Exhibition* of London, we do not know what it means, as we are not aware of any

* The numbers are those of Baxter's prints and are on most mounts. The rest have no numbers as a rule.

Gems of the New York Exhibition. Some few prints are without this inscription. Usually on the mount, in type, on the right-hand side, are the words "From a Drawing by Mr. Carstensen and Mr. Gildemeister, the Architects of the Building." The Exhibition was opened in 1853. The print was produced from eleven blocks. Originally sold at 3s. 6d.

SIZE, $12\frac{3}{4} \times 5\frac{3}{4}$.

On mount. V.R. £2 12s. 6d.

Published September 1st, 1853.

Without mount. M.R. £1 10s.

This print is signed as above stated.

- 190. The Crystal Palace, New York.**—A series of five different views of the Exhibition, a little larger than needle-box prints, on one strip, upright. They are often sold as Baxter's. The workmanship is, however, unlike his, and the views are not of the New York Exhibition, but of the London Exhibition of 1862; so they would not be by him. They are probably by Le Blond, as he published a larger print of the same subject. Baxter had no such plate in his 1860 catalogue.

SIZE OF THE 5 PRINTS, 6×2 .

„ „ EACH PRINT, $2 \times 1\frac{1}{4}$.

R. 10s.

Published probably 1862.

"GEMS OF THE CRYSTAL PALACE" (SYDENHAM)

- 191. No. 1. The Exterior.**—Signed on the left centre, by the roadway, P. "Published, June 10, 1854 [the date of the opening], by G. Baxter London, Proprietor & Patentee," in three lines. On the Baxter stamp it is stated to be "Published and sold by special desire of the directors by George Baxter at the Crystal Palace." The view is taken from the Dulwich Road. A soft and beautiful view of a difficult subject, the colouring of the flower-beds being worked in very effectively. The Palace is slightly in the background, and its whole length as it then existed (without towers) is shown. The *Daily News* of May 1854 says: "Among the arrangements made by the directors for a pictorial record of the striking features of the interior we are happy to add an agreement with Mr. Baxter. . . . Mr. Baxter's pictures of the Crystal Palace of 1851 have been pronounced to be much more striking and attractive than the larger and more ambitious prints." This print is No. 1, but apparently he never finished or even continued the series. People's minds were too occupied with the war. Under the print, in the plate margin, in one line, is "Gems of the Crystal Palace. No. 1. The Exterior. Engraved, Printed, & Published, June 10, 1854,

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by the Proprietor, George Baxter, the Inventor & Patentee of Oil Colour Picture Printing, 11 & 12, Northampton Square, London (Entered at Stationers' Hall)." The print was produced from eleven blocks. Originally sold at 3s. 6d.

SIZE, $11\frac{1}{2} \times 5\frac{1}{2}$.

On mount. R. £2 2s.

Published June 10th, 1854.

Without mount. £1 5s.

Le Blond.—As to a print by Le Blond, see Arctic Expedition, No. 342.

This print is signed as above stated.

192. The Pompeian Court of the Crystal Palace. Digby Wyatt, Esq.,

P. architect.—A fine piece of colouring, and shows the whole interior of the Court. It is said by the catalogue of 1860 to be "perfect in every point of detail and perspective." The print was produced from eleven blocks. It has no lettering. Probably this was "Gem No. 2."

SIZE, $11\frac{1}{2} \times 7\frac{3}{4}$.

On mount. V.R. £3 3s.

Published probably 1855.

Without mount. V.R. £1 10s.

This print is unsigned.

193. The Crystal Palace and Gardens.—Signed very low down, in two

P. lines, in the left centre, "Published Octr. 30, 1854, by G. Baxter, Proprietor & Patentee, London." It shows the Crystal Palace (as it then was, without its towers), with its fountains and grounds in the background, and in the foreground the antediluvian animals of Mr. Waterhouse Hawkins, which were set up in 1854. Baxter describes the print as "The Exterior and Gardens from the Railway." Under the print, in the plate margin, in one line, is "The Crystal Palace, drawn by W. Hawkins, and Engraved, Printed, and Published, October 30th, 1854, by Geo. Baxter, the Inventor and Patentee of Oil Colour Picture Printing, 11 & 12 Northampton Square (Entered at Stationers' Hall)." The print was produced from eight blocks. Originally sold at 1s. 6d. In his catalogue Baxter calls this "Gem No. 3."

SIZE, $6\frac{1}{4} \times 4\frac{1}{2}$.

On mount. R. £1 10s.

Published October 30th, 1854.

Without mount. M.R. £1.

Le Blond also printed it.

This print is signed as above stated.

191. The Assyrian Court.—A plate of this exists, and Mr. Möckler included

D. it in his portfolio; but probably Baxter never printed from it. It has no lettering. It is about the same size as the "Pompeian Court."

CHAPTER XIII

AUSTRALIAN GOLD DIGGINGS AND CRIMEAN WAR PRINTS

IN the year 1853 Baxter seems to have suddenly developed that sense of pleasing humour and frolic of which we had premonitory signs in his “‘So Nice!’” in the previous year, and which has done so much to render his prints popular. “‘Me Warm Now,’” “Morning Call,” “‘Copper, your Honour?’” “‘So Tired!’” as well as the first print described in this chapter, all produced in this year, are evidence of this; and if to these we add “News from Australia,” “‘I don’t Like it,’” “Puss Napping,” “Short Change,” “Stolen Pleasures,” “See-Saw,” “Infantile Jealousy,” “Christmas Time,” and some others produced in later years, we have a picture gallery of honest fun and pure merriment, which, if placed in our living-rooms, should be sufficient to keep us for ever in good temper. Even his spirit of mischief extends to the more serious subjects in this chapter, for in the “Charge of the Troops at Windlesham” they seem to have been exploding their own powder magazine, which, badly as all connected with the Crimean campaign was managed, they scarcely did at reviews; and his sense of raillery at the Coast Volunteers is such, that he makes them, in the print, about to salute her Majesty, at the Portsmouth Review, from the saluting-platform with cannon-ball!

CATALOGUE OF AUSTRALIAN GOLD DIGGINGS AND CRIMEAN WAR PRINTS

AUSTRALIAN GOLD DIGGINGS

195. **Australia. News from home.**—Music, No. 13 (Jullien’s “News P. from Home Quadrille”). Companion to No. 196. Settlers at the gold-fields, in their hut. One is reading an account of the Great

Exhibition. A native has just brought a letter from home, and seems pleased with the gratuity he has received. There were great gold discoveries in Australia in 1853. When on the music the print has, in gold letters, in type, under it, "Printed in Oil Colours by G. Baxter, the Inventor and Patentee." Although the companion print is signed, this is not, and the circumstance has been pointed to as another instance of Baxter's erratic methods; but it must be recollected that, in this case, more than fifteen months elapsed between the publication of the two. Under the print, in the plate margin, in one line, is "Australia. News from home. Designed by H. S. Melville, and Engraved, Printed, and Published by G. Baxter, Patentee, 11 & 12, Northampton Square, January 31st, 1853 (Entered at Stationers' Hall)." The print was produced from twelve blocks. This and the companion are two of Baxter's most popular prints. Sometimes said to be from a painting by Freeman. Originally sold at 1s. 6d.

SIZE, $6 \times 4\frac{1}{4}$.

Published January 31st, 1853.

On mount. C. £1 10s.

Without mount. C. £1.

On music. V.R. £2 12s. 6d.

Le Blond also printed it. Crude colouring; no bloom on faces; print chalky and out of register, and no depth of colour.

This print is unsigned.

- 196. News from Australia.**—Companion to No. 195. Signed on the P. hearthstone, on the left, "Published May 10th, 1854, by G. Baxter, Proprietor & Patentee, London," in four lines. An old cobbler and his wife listen whilst their daughter reads the ship letter, which has enclosed them a £100 note. As if by contrast to the native postman in the companion print, here we see one of our own, as they then appeared. On the bottom margin of the plate is "News from Australia. Engraved, Printed, and Published, May 10th, 1854, by the Proprietor, George Baxter, the Inventor and Patentee of Oil Colour Picture Printing, 11 & 12, Northampton Square (Entered at Stationers' Hall)." From a painting. A most popular print, it was produced from twelve blocks. Originally sold at 1s. 6d.

SIZE, $6 \times 4\frac{1}{4}$.

Published May 10th, 1854.

On mount. M.R. £1 11s. 6d.

Without mount. M.R. £1 1s.

Le Blond also printed it.

This print is signed as above stated.

THE CRIMEAN WAR

197. Review of the British Fleet, &c., Portsmouth.—Companion to No. 198.

P. Signed on the extreme right, in one of the stones of the battery, “Published May 31, 1854, by G. Baxter, Patentee and Proprietor,” in five lines. The review was held in August, 1853. In the immediate foreground a salute is being fired from the old saluting-battery, before the erection of the Clarence Pier, apparently with ball; and yet, in the 1860 catalogue, this print is described as a “Guide to the Coast Volunteers.” In the bottom plate margin is “Review of the British Fleet, &c. Engraved, Printed, & Published May 31th [sic], 1854, by the Proprietor, George Baxter, the Inventor & Patentee of Oil Colour Picture Printing, 11 & 12, Northampton Square (Entered at Stationers’ Hall),” in one line. The print was produced from twelve blocks. Originally sold at 3s. 6d.

SIZE, 10 × 5.

On mount. M.R. £2 2s.

Published May 31st, 1854.

Without mount. £1 5s.

Le Blond.—As to a print by Le Blond, see Arctic Expedition, No. 342.

This print is signed as above stated.

198. Charge of the British Troops on the road to Windlesham.—Companion

P. to No. 197. Signed on the extreme left, in the foreground, “Published April 24, 1854, by G. Baxter, Proprietor and Patentee,” in five lines. Some well-known regiments of that day may be distinguished in the print. On the hill on the right are the guns; on the left distance, the camp, then at Chobham; in the centre is a “British square”; and in the middle distance a great explosion. In the bottom plate margin of the print is the above title and “Engraved, Printed, and Published, April 24, 1854, by the Proprietor, George Baxter, the Inventor and Patentee of Oil Colour Picture Printing, 11 & 12, Northampton Square (Entd. at Stationers’ Hall),” in one line. The print was produced from ten blocks. Originally sold at 3s. 6d.

SIZE, 9½ × 5.

On mount. R. £2 2s.

Published April 24th, 1854.

Without mount. M.R. £1 1s.

Le Blond.—As to print by Le Blond, see Arctic Expedition, No. 342.

This print is signed as above stated.

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199. The Siege of Sebastopol.—The allied fleets are shown bombarding
P. the Russian stronghold. There is here some very minute work, such as the troops on the heights in the distance. The smoke and distant hills are capitally arranged. The plate has no lettering. The print was produced from eight blocks. The explosion in the fort, in the print, from the plate as issued by Mr. Möckler, is a very much larger affair than in the Baxter print; if it was altered by Baxter, as seems likely, then there may be Baxter prints from the altered plate. Published about the time of the siege. Originally sold at 1s. 6d.

SIZE, $6\frac{1}{4} \times 4\frac{1}{4}$.

Published about 1855.

On mount. R. £2 12s. 6d.

Without mount. R. £1 10s.

This print is unsigned.

200. The Soldier's Farewell, The Parent's Gift.—Signed on the left, under
P. the broom, "Published, Sept. 24th, 1855, by G. Baxter, Proprietor & Patentee, London," in seven lines. The parent is presenting a Bible to his son, a departing Guardsman. The landscape is buried in snow, emblematic of what the troops went through in that disastrous campaign. In the bottom plate margin is the above title, except that the word "or" may be found substituted for "The." The print was produced from eight blocks. Originally sold at 1s. 6d.

SIZE, $6 \times 4\frac{1}{2}$.

Published September 24th, 1855.

On mount. M.R. £1 10s.

Without mount. M.R. £1 1s.

Le Blond also printed it.

This print is signed as above stated.

See also needle-box prints Nos. 141 and 142 for further reminders of this war.

CHAPTER XIV

PORTRAITS

BAXTER loved to depict the human features, and there is no question of his capacity to do so well. Apart from the numerous likenesses in his large prints of the "Coronation" and "Opening of Parliament," he produced some forty to fifty single portraits. Perhaps those large portraits published during the Missionary period, of Williams and Moffat, of Pomare and Pritchard, and, above all, those of Mr. and Mrs. Chubb, are first in merit; but the exquisite little portraits, like miniatures, that he sold about and in 1853, rank higher in popularity than the Missionary subjects. There is reason to suppose that some other prints are also portraits, although they are not described by him as such. "Flora," for instance, is said to be a portrait of one of his daughters, "'So Tired!'" to be the Princess Royal when a child, "Little Red Riding Hood" to be Lady Rachel Eveline Russell; and there are others. The first portrait appeared in 1837, that of Williams, and the last in 1858, that of Queen Victoria as Queen of India.

All the Missionary portraits will be found in Chapter IX., but the rest appear in this chapter.

In all his varied subjects, in none did Baxter more greatly excel than in portraiture.

CATALOGUE OF PORTRAITS (EXCEPT THOSE IN CHAPTER IX)

PORTRAITS OF THE ROYAL FAMILY

201. Her Majesty Queen Victoria.—Books, No. 62 (*Nicolas' Orders of Knighthood*). Baxter's first single portrait of Her Majesty. The Queen stands in a stall of the Garter, in her robes and jewels as Sovereign of the Order. The print was never published apart

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from the book. The sword-hilt and some other parts are gilt. There is no name or description on or under the print. The print shows some hand-colouring.

SIZE, 12 × 8.

Published 1842.

R. £2 10s.

This print is unsigned.

- 202. The Royal Christening. Baptism of His Royal Highness the Prince D. of Wales.**—The *Court Gazette* of January 29th, 1842, contains an advertisement as follows: “Mr. G. Baxter, Inventor and Patentee of the art of printing in Oil Colours, is engaged upon a grand historical picture, accurately representing the Baptism of the Prince of Wales, from drawings taken by him at the altar, by Her Majesty’s special permission, during the performance of the august ceremony. This picture will contain portraits of H.M. the Queen, H.R.H. Prince Albert, The King of Prussia, and the principal personages present on the occasion. It will form a companion picture to Mr. Baxter’s representation of the Coronation of Queen Victoria, which contains upwards of one hundred portraits, and which will shortly be ready for delivery.” And the *Sussex Express* of May 7th, 1842, says: “Mr. Baxter had the honour on Monday of submitting to Her Majesty and Prince Albert . . . an outline of the ‘Baptism of the Prince of Wales,’ with which Her Majesty and His Royal Highness were pleased to express their approbation.” But it is almost certain that no colour print of this ceremony by him actually appeared. There is, in the Baxter family, a very beautiful water-colour which is probably the original from which the print was to be taken, and in it Baxter’s own portrait is visible amongst the assembled company on the royal platform at Windsor on this January 25th, 1842. Mr. Holman states in his *Some Lewes Men of Note*, referring to this picture: “The King of Prussia was in treaty for purchasing it at the time of his death.” It was exhibited by Baxter in the Royal Academy miniature-room in 1845. The water-colour is about the same size and is the same shape as the “Coronation” when cut with an oval top. Published, if at all, about 1842 or 1843.

V.R. Price a matter of arrangement, if the print exists.

- 203. England’s Queen, or Her Most Gracious Majesty the Queen.**—Companion to No. 204. Books, No. 85 (*England’s Queen and Prince Albert*). Excluding No. 131, this and No. 204 are the first prints signed by Baxter. The signature is in four lines, transversely,

on one of the squares of the tessellated pavement, as follows, "Baxter's Patent Oil Printing"; and under that, in one straight line, is "11, Northampton Sq." Her Majesty is full length, and stands on a balcony near Windsor, the Castle and the river being seen in the distance. Her Majesty is wearing the dress and robes, as Sovereign of the Order of the Garter, which she wore at the christening of the Prince of Wales, afterwards King Edward VII. She also has on a circlet and earrings of magnificent diamonds. This print was a very popular one, and some hundreds of thousands were sold. The Queen, as here depicted, is almost an exact copy of the figure of the august mother as shown in the well-known painting of the "Baptism of the Prince of Wales in St. George's Chapel, Windsor," by Sir George Hayter. The plate has no lettering, so Baxter does not seem to claim it as an original design. The print when in the book is on a plain mount, with a blue lined edge and square top, but no stamp or lettering of any kind on the mount; when on a mount it usually has a dome top, with gilt border. The sky is different in nearly every print. Until the adoption of the Baxter mount, when sold apart from the book, it had the stiff paper mount, and line round the print, which Baxter used at that period. The print was produced from thirteen blocks. Originally sold at 2s. See No. 204.

SIZE, 6 × 4.

Published 1848.

On mount. M.R. £1 15s.

Without mount. M.R. £1 5s.

This print is signed as above stated.

204. **His Royal Highness Prince Albert** (see illustration).—Companion to No. 203. Books, No. 85 (*England's Queen and Prince Albert*). See Nos. 203 and 205. The signature is on the right, upon the marble floor, "Baxter's Patent Oil Printing, XI., Northampton Square," in three lines. The Prince is full length, in military costume, with Garter riband, and stands on a balcony near Windsor; he is wearing Prussian "blue breeches"; hence the print is known by that characteristic. Above the print, in the plate margin, is the above title, in one line; and under the print, in the plate margin, is "Designed, Engraved, Printed, and Published by G. Baxter, Patentee, 11, Northampton Square, Octr. 2nd, 1848," in one line. In the book the print is on a plain mount, with a blue-lined edge and square top. Baxter being about to re-issue the print, saw the Prince Consort in 1850, who then pointed out that alterations were desirable, and the print was modified. This and the companion print were amongst those produced to the Privy Council on the

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application by Baxter to renew his patent in 1849; and Lord Brougham was so struck with them, he at once desired to purchase them. Never on a mount.

SIZE, 6 × 4.

Published, October 2nd, 1848.

R. £2 10s.

This print is signed as above stated.

- 205. His Royal Highness Prince Albert** (see illustration).—Companion to P. No. 203. Similar to No. 204, but the signature is on the left of the marble floor, “Printed in Oil Colours by G. Baxter, Patentee, XI., Northampton Square,” in three lines; and in this print the Prince wears cream buckskin breeches, and top boots, and an order suspended from his neck. Notwithstanding these alterations, the print is from the same plate as No. 204 altered. When on a mount the print usually has a dome top, with gold border. Upwards of 500,000 copies of the print were sold. The Prince Consort was much in evidence at this time, being so closely connected with the Great Exhibition. In some prints it is said, perhaps with not much reason, the charger at the foot of the steps is darker in colour. This is the print after Baxter had seen the Prince, as stated in No. 204. The print was produced from twelve blocks. Originally sold at 2s.

SIZE, 6 × 4.

On mount. M.R. £1 15s.

Published 1851. With dark charger, if it exists, which is doubtful. V.R. £2 2s.

Without mount. M.R. £1 5s.

This print is signed as above stated.

- 206. Her Majesty Queen Victoria.**—Signed in one of the squares of the tessellated pavement, transversely, “Baxter’s Patent Oil Printing,” in four lines; and under that, in one straight line, is “11, Northampton Square”; and in another square is “Pub. by De la Rue & Co.” Except for size, nearly the same as No. 203; but there are a few other slight differences. It was printed for De la Rue, who did much to improve playing-cards, and this print was used and probably designed for the outside cover of their packs of cards, as also were, possibly, Nos. 207, 211, and 281, all three being on one plate; but on another plate this print appears in lieu of No. 207 with the other two prints. There is no other lettering on the plate for this print, and it will never be found on a Baxter mount.

SIZE, $3\frac{3}{4} \times 2\frac{3}{4}$.

Published about 1850.

M.R. £1 5s.

This print is signed as above stated.



HIS ROYAL HIGHNESS PRINCE ALBERT.

The first plate.

[Print No. 204.]

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HIS ROYAL HIGHNESS PRINCE ALBERT.

Showing the plate as altered.

[Print No. 205.]



VICTORIA, QUEEN OF GREAT BRITAIN.

[Print No. 208.]



VICTORIA, QUEEN OF GREAT BRITAIN.

[Print No. 209.]

207. Her Most Gracious Majesty the Queen.—Usually called “The small

P. ‘Queen,’” or “Queen on daïs.” Full-length portrait of her Majesty, who is seated on the throne, clad in scarlet and ermine robes, at the back being the Royal arms and other elaborate ornaments. A splendid piece of minute work. For plate see No. 206. There is no lettering on this print; but there is sometimes found, printed under the picture, when on the wrapper, the above title, in two lines; and below that is “Printed in Oil Colours by G. Baxter, the Inventor and Patentee,” in two lines. It will never be found on a Baxter mount. The print, with the two others on the same plate, was produced from twelve blocks, and was probably designed for the outside of playing-cards, and was so used. Mr. Möckler reproduced it in sepia, which is sometimes coloured by hand and passed as Baxter’s. Rarely found in a perfect state as regards finish.

SIZE, $4\frac{1}{2} \times 3$, but usually found cut smaller.

Published about 1850.

V.R. £5 to £8, according to state.

This print is unsigned.

208. Victoria, Queen of Great Britain (see illustration).—Her Majesty is depicted three-quarter length, dressed in black, with diamond tiara, Garter riband and star, and large necklace; and she stands against a table, which has a dispatch-box on it. In her hand she holds a lace handkerchief and fan. Usually called “Queen with hand on table.” A most excellent and refined print. Originally sold at 1s.

SIZE, $4\frac{1}{4} \times 3$.

On mount. V.R. £3 10s.

Published probably 1855.

Without mount. £2 10s.

Le Blond.—As to a print by Le Blond, see Arctic Expedition, No. 342; but there are prints ascribed to Le Blond, some of which are obviously unfinished; but it is very doubtful if he ever printed them, as it is nearly certain he never had the blocks. The prints come across, when finished, are very good, and unless and until a print is produced signed by Le Blond they may be ascribed to Vincent Brooks.

This print is unsigned.

209. Victoria, Queen of Great Britain (see illustration).—Companion to

P. No. 210. Similar to No. 208, with the following exceptions. Her Majesty wears a simple band of diamonds instead of the tiara, and also a peculiar black head-dress, trimmed with lace, which hangs on each side of the face; the necklace is absent,

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and in its place is a simple one, with a diamond heart-shaped pendant. On the table, in lieu of the dispatch-box, is the crown. On the right-hand side of the mount is often found, "Printed in oil colours from the original Picture by Partridge (Published by permission)." The original pictures of this and No. 210 were painted in 1840, and exhibited in the Royal Academy in the 'forties, and are now in Buckingham Palace, but this print may be found to slightly deviate from the painting. The plate has no lettering. The print was produced from nine blocks, probably about the time India was added to the British Crown.

SIZE, $4\frac{1}{4} \times 3$.

Published about 1858.

On mount. V.R. £4.

Without mount. V.R. £3.

This print is unsigned.

210. His Royal Highness Prince Albert.—Companion to No. 209. Not quite

P. a full-length portrait of the Prince, who, in the elaborate uniform of the 11th Hussars (Prince Albert's Own), stands at Windsor. He wears the star and riband of the Garter. On the mount is often found, printed on the right-hand bottom corner, "From the original picture by Partridge (Published by permission)." There is no lettering on the plate. A most beautiful piece of work; but care should be taken to secure an unfaded print. The print was produced from nine blocks. Originally sold at 1s.

SIZE, $4\frac{1}{4} \times 3\frac{1}{8}$.

Published about 1858.

On mount. V.R. £3 10s.

Without mount. R. £2 10s.

Le Blond.—As to a print by Le Blond, see Arctic Expedition, No. 342.

This print is unsigned.

211. His Royal Highness Prince of Wales (see illustration).—Signed on

P. the right, in the ground, "Printed in Oil Colours & Published by G. Baxter, Patentee, 11, Northampton Square," in three lines. A charming little print of the late King Edward VII. when he was a boy of about eight, dressed in sailor costume, landing at Osborne, where Queen Victoria had then recently acquired a home. We know, by *Punch's* well-known cartoon in 1846, his Majesty was then "every inch a sailor." The ribbon on his hat denotes his ship as the *Prince of Wales*. The fleet is in the distance. For plates, etc., see No. 206. There is no other lettering on the plate, except the signatures on this print and No. 281, which are in identical terms. The print, with the other two on the same plate, was produced from twelve blocks, was

used for needle-box cases, and other purposes, and was originally sold at 1s.

SIZE, $3\frac{1}{2} \times 2\frac{3}{8}$.

Published 1850.

On mount. M.R. £1 5s.

Without mount. M.R. £1.

Le Blond.—As to a print by Le Blond, see Arctic Expedition, No. 342.

This print is signed as above stated.

212. His Royal Highness the Prince of Wales (see illustration).—Music, No. 15 (“Prince of Wales Galop”). The prints on the music have no signature; but other prints have, in the bottom right-hand corner, “Baxter, Patentee,” very low down. A half-length portrait of the late King Edward VII., at the time when he attained his regal majority. He is in his new Colonel’s uniform, he having been appointed to a command in the British Army on his birthday in 1858; he is also wearing the Garter ribbon and star given him as a present on the same occasion, and holds in one hand his plumed hat, and in the other his sword-hilt. The idea was borrowed by Baxter from an engraving, but, with some alterations, is obviously taken from Winterhalter’s painting. Under the print, on the music, in gold letters, is “Printed by G. Baxter, the Inventor and Patentee of Oil Colour Printing.” The print has a dome-top, with a gold border when on the music (other prints have a square top), but seems slightly unfinished, the hands being uncoloured. The plate has no other lettering. When the signature was added is doubtful; in the Möckler reprint it has clearly been erased, but whether by Le Blond, or by whom is not certain. Never found on a mount.

SIZE, $4\frac{1}{2} \times 2\frac{3}{4}$.

Published 1859.

Signed prints. V.R. £3 10s.

On music complete. V.R. £3 10s.

Le Blond.—As to a print by Le Blond, see Arctic Expedition, No. 342.

Some prints are signed as above stated.

213. The Princess Royal.—Music, No. 19 (“‘Ring out Old England’s Bells’”). Full-length portrait of the late Empress Frederick, before her marriage in 1858. The Princess is represented standing by the side of a table, on which, on a cushion, is a crown. A tasteful print, and, with some alterations, is, probably, the same as No. 217, that plate being altered. When on music it has, under the print, in one line, in gold letters, in type, “Printed by G. Baxter, the In-

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ventor & Patentee of Oil Colour Printing." There is no lettering on the plate. The print was produced from eight blocks.

SIZE, $6\frac{1}{8} \times 4$.

Published 1858.

On mount. V.R. £3 3s.

Without mount. R. £1 10s.

On music complete. V.R. £4.

This print is unsigned.

214. The Princess Royal, Princess of Prussia.—Companion to No. 215.

P. The Princess is full face, three-quarter length, in a white, low-cut dress, red sash, and lace, and wears a diamond tiara and other jewels. From a miniature executed prior to her leaving England. Sometimes erroneously called "The Princess of Wales." The plate has no lettering. The print was produced from eight blocks. Originally sold at 1s.

SIZE, $4\frac{3}{8} \times 3$.

Published probably 1858.

On mount. V.R. £4.

Without mount. V.R. £2.

Le Blond also printed it. His prints are numerous. Face without bloom, lips uncoloured, and all the flesh-tints are the colour of brick-dust. In Baxter's prints the jewels to pendant and earrings are not, or only slightly, coloured; but in Le Blond's they are tinted bright red. A very bad print, and entirely unglazed, and often out of register. A novice can tell the difference.

This print is unsigned.

215. Prince Frederick Wm. of Prussia.—Companion to No. 214. A full-

P. face, half-length portrait. The Prince is shown in blue military costume, white epaulettes, and a red riband and cloak, and wears orders. Taken from a miniature, and was produced from nine blocks.

SIZE, $4\frac{1}{2} \times 3\frac{1}{4}$.

Published probably 1858.

On mount. V.R. £4.

Without mount. V.R. £2 10s.

This print is unsigned.

216. Victoria, Queen of Great Britain, India, etc (see illustration).—The

P. largest and last of Baxter's portraits. It is usually called "The large 'Queen.'" Her Majesty is shown full length, seated in a state chair, wearing robes of scarlet and ermine. On the table, on a scarlet cushion, is the Crown of India. The foundation of the print is for the most part mezzotint, like the portraits of Williams and Moffat in 1843,

VICTORIA, QUEEN OF GREAT BRITAIN, INDIA, ETC., IN 1858, WHEN INDIA
WAS ADDED TO THE BRITISH CROWN.

[Print No. 216.]

VICTORIA, QUEEN OF GREAT BRITAIN, INDIA, ETC., IN 1858, WHEN INDIA
WAS ADDED TO THE BRITISH CROWN.
[Print No. 218.]



Print No. 216.

and in this respect differs from most of Baxter's other prints. The colouring is rich and deep as a whole, and, in certain details in particular the print is effective; in others, especially the foot, floor, and cushion, it has an unfinished appearance; but allowance must be made for so large an alteration of the plate. The red cushion at the back of the Queen generally looks as if it were hand-tinted. Taken from the painting by Jas. Stewart, R.A.; but the two ladies-in-waiting, the Duchess of Sutherland and the Marchioness of Normanby, who appeared in the background in the painting, are not produced in the print, although there are certain "first pulls" in existence which have them; but they are extremely rare, and there are no prints in colours in this form. The print appeared about the time that India was added to the British Crown, and was produced from twelve blocks. It is said the Prince Consort objected to the ladies-in-waiting being also shown, as he considered the Queen should be alone. The plate has no lettering.

SIZE, $15\frac{3}{4} \times 11\frac{1}{2}$.

Published about 1859.

On mount. V.R. From £10 to £15.

Without mount. R. From £6 to £10.

This print is unsigned.

VOCALISTS

217. Jetty Treffz, Madelle.—Companion to No. 218. Music, No. 8 ("Jullien's Album" for 1851). Signed on the carpet, on the right, "Baxter's Patent Oil Colour Printing," in one line. Full-length portrait of this famous songstress, who is standing, holding a piece of music. The colouring is delicate, and the workmanship admirable. Some persons, by the aid of a glass, attempt to play the music she holds. Under the print, in the plate margin, is "Jetty Treffz. Engraved, Printed, & Published by G. Baxter (Patentee), 11, Northampton Square, from a Painting by H. Gubbins (Entered at Stationers' Hall), November 15th, 1850," in two lines; but in some prints the "November 15th" is omitted, and "Entered at Stationers' Hall" is contracted, so as to get the lettering in one line. This seems clearly to show Baxter used duplicate plates, which, from the number produced of some prints, is reasonably obvious. Both on music and mount it is dome-shape, with gold border. On the music, under the print, in gold letters, in type, in one line, is "Printed in Oil Colours by G. Baxter, Patentee"; and under that is "Madelle. Jetty Treffz," in one line, in large letters;

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but some music omits this, Possibly this plate was altered so as to print No. 213. Originally sold at 2s.

SIZE, $6\frac{1}{8} \times 4$.

Published November 15th, 1850.

On mount. R. £2.

Without mount. M.R. £1 5s.

On music complete. R. £2 2s.

This print is signed as above stated.

218. Jenny Lind, Madelle.—Companion to No. 217. Music, Nos. 8 and 12

P. (“Jullien’s Album for 1851” and “Deutsche Lieder Valse”). Signed on the left, in the ground, “Baxter’s Patent Oil Printing, 11, Northampton Square,” in four lines. Full-length portrait of the great songstress, who is shown standing in a cornfield, or “Comin’ thro’ the rye,” in a white low-cut dress and pink sash. The colouring is very refined and delicate. Under the print, in the plate margin, is “Jenny Lind. Engraved, Printed, & Published by G. Baxter, Patentee, xi., Northampton Square, from a Painting by H. Gubbins. (Entered at Stationers’ Hall). November 15th, 1850,” in two lines; but in some prints it appears in one line, slightly abbreviated. Jenny Lind went to America in 1850. Both on music and some mounts the print has a dome top, with gold border; on other mounts it has a square top. When on music it has “Printed in oil colours by G. Baxter, Patentee,” in one line, in type, under the print; and below that is “Madelle. Jenny Lind,” in one line. It is curious to note the effect of light on this and other prints. The reds disappear, and blue appears in their place. Queen Victoria heard Jenny Lind for the first time at Stolzenfels in 1845 and for the last time in 1849 in “Norma.” The print was produced from eleven blocks. Originally sold at 2s.

SIZE, $6\frac{1}{8} \times 4$.

Published November 15th, 1850.

On mount. R. £1 15s.

Without mount. R. £1 1s.

On music complete. R. £1 15s.

This print is signed as above stated.

219. The Daughter of the Regiment.—Signed on the right-hand corner, in the ground, “Published July 19th, 1856, by G. Baxter, Proprietor & Patentee, London,” in four lines. Full-length portrait of Jenny Lind in this character. She is wearing a bright-red skirt and blue jacket, and is marching, hat in hand, at the head of the troops. Jenny Lind retired from the stage in 1849, and went to America for a series of concerts. This character was one of the last she played. The plate had on it at one time also No. 267, and

a complete print or tint showing the two subjects on one plate would be a rarity; but print No. 267 was produced four years earlier than this. Designed from a print of Grisi. Under the print, in the plate margin, is the above title, in the centre. Although not produced until 1856, it was announced in the list attached to Baxter's *Pictorial Key*, published in 1851, as "about to be published." Jenny Lind reappeared in 1855. Originally sold at 1s. 6d.

SIZE, $6\frac{1}{8} \times 4$.

Published July 19th, 1856.

On mount. V.R. £3 3s.

Without mount. M.R. £1 10s.

Le Blond also printed it.

This print is signed as above stated.

STATESMEN, SOLDIERS, SAILORS, AND OTHERS

- 220. Sir Robert Peel.**—Signed on the extreme right, under the arm, P. "Baxter, Paitentee" (*sic*). The statesman who was killed in 1850 is shown in black coat and white stock, facing slightly to right. The left hand, with all the fingers closed, holds the lapel of his coat. On the same plate as No. 222. The print was altered by erasing the extended finger, as shown in the next print, and thus this is called "Peel without finger." See No. 221. Under the print, in plate margin, is "Sir Robert Peel. Engraved, Printed, & Published, April 20th, 1853, by the Proprietor, George Baxter, the Inventor & Patentee of Oil Colour Picture. Printing, 11 & 12, Northampton Square (Entered at Stationers' Hall)," in two lines. On the right-hand side of the mount, in some prints, is "Published by Permission of Messrs. Colnaghi & Co., from the Picture by Sir Thomas Lawrence." The painting is full length, but the print is three-quarter only. In the 1860 catalogue two of the blocks were said to be out of chase. "First pulls" are sometimes seen with the signatures of both Baxter and Le Blond under the arm on the right. Originally sold at 1s.

SIZE, $4\frac{1}{4} \times 3$.

Published April 20th, 1853.

On mount. R. £2 5s.

Without mount. R. £1 10s.

Le Blond.—As to a print by Le Blond, see Arctic Expedition, No. 342.

This print is signed as above stated.

- 221. Sir Robert Peel** (another variety).—The same as last, except that one finger of the left hand is extended, which is not according to

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Sir T. Lawrence's picture, and thus this print is called "Peel with finger."

Published 1853.

On mount. In colours. V.R. £3 10s.

Without mount. V.R. £2.

In sepia. Without mount. M.R. £1 10s.

This print is signed as stated in No. 220.

222. Lord Nelson.—Signed on the right, between the arm and the body,

P. "Baxter, patentee," but the signature is often invisible. Half-length portrait, in uniform, of the great Admiral. He is bare-headed and facing to left. The *Victory* is in the left distance. From the painting by Lemuel Abbott. Under the print, in the plate margin, is "Lord Nelson." Otherwise the same lettering, and on the same plate, as No. 220. The Nelson column in Trafalgar Square was completed in 1849. Tints are sometimes seen with the signatures of both Baxter and Le Blond under the arm on the right. Originally sold at 1s. about the time of the Nelson Memorial Fund.

SIZE, $4\frac{1}{4} \times 3$.

On mount. R. £4.

Published April 20th, 1853.

Without mount. R. £3 10s.

Le Blond.—As to a print by Le Blond, see Arctic Expedition, No. 342.

This print is signed as above stated.

223. Edmund Burke (see illustration).—As a boy, with long brown hair.

Half-length portrait of this statesman, who is shown facing left, with a lace collar and red cloak. There is a green curtain at the back. Lord Brougham was much interested in this print. Writing to Baxter, in August 1856, he says: "The Burke which we have is much admired"; but probably very few were printed, as it is very rare. A print exists—and there may be others—mounted in a gold margin (not having, however, any Baxter stamp), and under it is, either written or engraved in coloured ink, "From a sketch taken when young by his bosom friend, Sir J. Reynolds. Presented to me by Dr. Wolcot. (Signed) John Opie, 1791." The plate has no lettering. Neither the plate nor apparently any print was in the 1860 catalogue. It is questionable if it is ever found on a mount.

SIZE, $3\frac{1}{2} \times 2\frac{3}{4}$.

Published about 1856.

V.R. From £10 to £15, according to state.

This print is unsigned.



EDMUND BURKE.

From a sketch taken when young by his friend,
Sir J. Reynolds.

p. 220]]

[Print No. 223.



THE REV. J. WESLEY.

Taken from a miniature on ivory in the possession of the
London Missionary Society, which is said to be the last
miniature ever produced of this celebrated divine.

[Print No. 230.

224. The Emperor Napoleon I.—Half-length portrait. He is represented **P.** in blue and white military uniform, and red riband and orders; he stands in front of a tricolour, which has on it the large “N.” The “Invalides” is seen in the right distance. The print is from a miniature. The plate had originally another subject on it, probably Napoleon III., but it was sold in 1860 as a separate plate. It has no lettering. Sometimes found in an oval metal frame similar to Nos. 227 and 228. The print was produced from twelve blocks. Originally sold at 1s.

SIZE, $4\frac{1}{4} \times 3$.

Published about 1853.

On mount. R. £4 10s.

Without mount. R. £3 10s.

Le Blond.—As to a print by Le Blond, see Arctic Expedition, No. 342.

This print is unsigned.

225. The late Duke of Wellington.—Half-length portrait. The “Iron Duke,” who died in 1852, is shown in uniform, and wearing the riband and star of the Garter, and other orders. Neither arm is shown in this print, so it is usually called “Wellington without arm.” From its comparative rarity, from the fact that Le Blond never printed it, that some prints show rivet marks, and that only one plate was included in the 1860 catalogue, it is probable this plate was broken, and that No. 226 is the second plate. It has no lettering. Originally sold at 1s.

SIZE, $4 \times 2\frac{3}{4}$.

Published 1853.

On mount. R. £1 15s.

Without mount. M.R. £1 5s.

This print is unsigned.

226. The late Duke of Wellington (another variety).—Same as last, but **P.** half an inch longer and wider. The right arm is shown folded across the left breast; the blue riband suspended from the neck in No. 225 is replaced in this by a yellow riband; there are slight differences in colouring; and the hair is whiter. This print is usually called “Wellington with arm.” Without being a copy it is an adaptation from Sir Thomas Lawrence’s portrait. The plate is without lettering. The sale reached many thousands. The print was produced from eight blocks. Originally sold at 1s.

SIZE, $4\frac{1}{2} \times 3\frac{1}{4}$.

Published 1853.

On mount. M.R. £1 10s.

Without mount. M.R. £1.

Le Blond also printed it. Lips uncoloured; without glaze; generally unfinished. The Garter riband is no decided colour. Complexion poor.

This print is unsigned.

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227. "Vive L'Empereur !" Napoleon III.—Companion to No. 228. Half-length, full-face portrait turning to the right. The "Man of Destiny" is in blue military costume, with red riband and orders, and has a long pointed moustache and Imperial. The white-gloved left hand is drawn too large. The plate has no lettering. The print is taken from a miniature. Sometimes found in an oval metal frame, in which case, under the print, in gold letters, is "Napoleon III." Probably this and No. 229 are from the same plate; but, if not, this would be the first, and originally it had on it another, possibly Napoleon I.; but at the time of the 1860 sale they were divided. Only one plate of this subject was included in that sale. Published about the time of his marriage, and originally sold at 1s. Usually called "Napoleon—long moustache."

SIZE, $4\frac{1}{4} \times 3$.

Published about 1853.

On mount. M.R. £1 5s.

Without mount. M.R. £1.

Le Blond also printed it. A bad print; complexion brick-dust colour; no glaze; and a kind of transverse shading on the white glove. Lips without colour.

This print is unsigned.

228. Eugénie, Empress of the French.—Companion to No. 227. Music, P. No. 9 ("Jullien's Album for 1853"). Nearly full length, face turning slightly to right. The Empress is shown seated, and wearing a white lace-trimmed low-cut dress (showing her renowned neck) and pearl necklace and tiara. On the table is the Imperial crown. The plate has no lettering. Under the print, when on music, in one line, in gold letters, is "Printed in Oil Colours by Baxter, Inventor and Patentee." Sometimes found in an oval metal frame; and in that case, under the print, in gold letters, is "The Empress of the French." On the music it has a dome top with a thin gold line round the print. The print was produced from nine blocks. Published probably about the time of her marriage, and originally sold at 1s.

SIZE, $4\frac{1}{4} \times 3$.

Published about 1853.

On mount. M.R. £1 5s.

Without mount. M.R. £1.

On music complete. V.R. £2 2s.

Le Blond also printed it. A bad print; out of register; complexion like brick-dust. The background is a different shade from Baxter's.

This print is unsigned.



MR. CHARLES CHUBB.

[Print No. 231.

229. "**Vive L'Empereur !**"—Music, No. 17 ("Jullien's 'Vive L'Empereur' Galop"). Similar to No. 227, except that the Emperor has a short moustache and Imperial, and looks older. Under the print, on the music, in type, in gold letters, is "Printed in Oil Colours by Baxter, Inventor and Patentee." This and No. 227 are probably from the same plate; but, if not, this would be the second. Published about the time they were in England in 1854. Usually called "Napoleon—short moustache," and when on the music it has a dome top. The print was produced from twelve blocks.

SIZE $4\frac{1}{4} \times 3$.

Published about 1855.

On mount. V.R. £3 10s.

Without mount. R. £2.

On music complete. V.R. £3 10s.

This print is unsigned.

230. **Rev. John Wesley** (see illustration).—An excellent oval print, showing
P. this divine in wig, gown, and bands, taken from a miniature on ivory now in the Wesleyan Missionary Society Museum. Baxter obtained permission to copy it from the then Secretary (the Rev. Dr. Hoole, who married one of Mr. Chubb's daughters). The plate has no lettering. In the 1860 catalogue it is stated, "This portrait is the only one which has been produced from the last miniature ever painted of this celebrated divine. The original is in the possession of the Wesleyan Missionary Society, and highly prized by that body." The print was produced from nine blocks. Published about the 150th anniversary of his birth, and originally sold at 1s.

SIZE, $4\frac{1}{2} \times 3\frac{1}{2}$.

Published about 1856.

On mount. V.R. £3 10s.

Without mount. V.R. £2.

Le Blond.—As to a print by Le Blond, see Arctic Expedition, No. 342.

This print is unsigned.

231. **Charles Chubb and (231a) Maria his Wife** (see illustration).—A collector may go many years and not see a specimen of either of these superb prints, which are separate portraits of the founder of the well-known lock manufacturing firm and his wife. The worthy couple had eight children, who all desired a portrait of their parents. Photography not being then practicable, and sixteen paintings not being desirable, Baxter's art supplied what was wanted, and through the intermediary of Dr. Elijah Hoole, Secretary (and previously missionary in India) of the Wesleyan Missionary Society, at least eight and not more than ten pairs of prints were produced. There

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are only three or four now known to be in existence, and they must become more and more valuable. Dr. Hoole married one of the daughters. Mrs. Chubb, in the portrait, has a black dress, and a large blue cap with a bow tied under the chin, and wears a brooch; she faces nearly full face. Her husband, in the other print, faces to the right; and he is shown in a black coat, with white stock and frilled shirt. The portraits are very similar in size, style, and design to the early portraits of Williams and Moffat, and were probably produced in the same year. Mr. and Mrs. Chubb both died in 1846. See also Nos. 96 and 230.

SIZE, $10\frac{3}{4} \times 8\frac{3}{4}$.

Produced about 1843 or 1844.

V.R. Price a matter of arrangement, say

£75 the pair.

Both prints are unsigned.

MRS. CHARLES CHUBB.

[Print No. 231a.



Print No. 231a.

CHAPTER XV

RELIGIOUS PRINTS OTHER THAN BAXTEROTYPES AND MISSIONARY PICTURES

BAXTER, from the beginning to about 1839, copied most of his prints from other men's paintings, from 1839 to 1853 a great deal of his work was original design, but from then to his retirement in 1860 hardly any of it can be said to be so, nearly if not quite the whole being copies more or less of pictures.

He does not always give the name of the artist, indeed in the prints in this chapter he hardly does so at all, and it may be found the print differs in some respects from the original painting, as he can hardly be called a very faithful copyist, and in many cases he would, while retaining the main idea, entirely alter the design—the Enlargements, the large “Queen,” and “The Parting Look” are some instances of this; and in many other cases there is little doubt he adopted his idea from some lithograph, engraving, or other picture, with alteration, and then he neither gives the name of any artist nor claims the design as his own; such are “The Morning Call,” “‘Copper, your Honour?’” and many others. The colouring of some of the prints under this heading is beautiful, especially “The Savicur blessing the bread,” “The ninth hour,” “The Descent from the Cross,” and “The third day He rose again”; and, although at the moment religious subjects are not popular, it is doubtful if Baxter ever produced more beautiful work than this. Whatever one's religious opinions may be, we can look and look again at a print like “The ninth hour”; it is very effective, its refinement claims attention, and its rich colouring admiration.

Baxter may fairly be called the "Doré" of colour printing. Side by side with the humour of "Short Change," "Puss Napping," "Infantile Jealousy," and other prints of that character, he can treat pictures like "The Saviour blessing the bread" with all the reverence demanded by such a subject.

CATALOGUE OF RELIGIOUS PRINTS (OTHER THAN
BAXTEROTYPES AND MISSIONARY PICTURES)

232. The Saviour blessing the bread, or The Saviour blessing bread.—

P. No artist is stated, but possibly Baxter deviated somewhat from the picture by Carlo Dolce. A white cloth, the chalice, a dish, and a napkin are on the table, at which the Saviour sits alone, in the act of taking the bread and blessing it. In this, the commoner print, the head is surrounded with a nimbus. The colouring is excellent, refined, and inspiring. The plate has no lettering. It makes a capital centre to Nos. 236 and 238. This print is probably from the plate of No. 232 altered, and was produced from twelve blocks. Originally sold at 3s.

SIZE, 8 × 6¼.

Published about 1855.

On mount. M.R. £1 10s.

Without mount. M.R. 15s.

Le Blond also printed it. The nimbus is more defined; the tablecloth is not so white; the print is generally shorter, because **Le Blond's** signature is cut off; and the face, lips, and eyes are without colour—those in Baxter's prints constitute a marked characteristic. The beautiful warm flesh-tints of Baxter are absent.

This print is unsigned.

233. The Saviour blessing the bread, or The Saviour blessing bread.—

(another variety).—Probably this is from the plate as it was originally, before altered for No. 232. There is no nimbus, and it is perhaps more effective for its absence, but otherwise this print is precisely the same as the last. Only one plate was in the 1860 catalogue.

On mount. V.R. £2.

Without mount. R. £1 5s.

This print is unsigned.

234. The Holy Family.—Music, No. 4 ("Holy Family Sacred Melodies")

P. by W. H. Callcot). Signed on the left centre, on the floor, "Printed

in oil colours by G. Baxter, patentee," in two lines. It is one of the earliest prints signed by Baxter on the print itself ; was used in many illustrative ways ; and it was cut circular, and placed on the outside of the 1860 catalogue. At least 700,000 prints are stated to have been sold. On some prints there is engraved on the mount, under the print, " This Picture, taken from the Ancient Gobelines Tapestry after Raphael, in the possession of The Right Honble. Lord Brougham at Brougham Hall, is by permission most respectfully Dedicated and Published, under the Sanction of His Lordship, 234a. by his obliged Servant, George Baxter." The plate has no lettering but the signature. Both on music and when on the Brougham mount it is usually dome-shape, with gold border ; the top is generally square when on a Baxter mount, but a really good print is rare ; bad ones—and some of them are very bad—are common, but always the Madonna's dress has a somewhat unfinished look. Lord Brougham was much interested in its production, and wrote to Baxter several times about it. When on the music, there is, in gold letters, in type, in one line, under the print, " Printed by G. Baxter, the Inventor and Patentee of Oil Colour Printing." George Baxter, Jun., also effected this print, which was used on music ; but it is a very bad production, and mostly like a lithograph. Later music had a litho of the same subject not by Baxter ; it has no gold lettering under it. When by G. Baxter, Jun., it has, in gold, under it, " Printed in oil colours by G. Baxter, patentee, Birmingham." Baxter attended by command at Buckingham Palace, in 1850, to show the print to the Prince Consort. With the print Baxter issued a letterpress description as follows :

" Description of the Holy Family picture, printed in Oil Colours by George Baxter, the Inventor and Patentee of Oil Colour picture printing, 11, Northampton Square.

" This print is taken from a fine piece of old Gobelines Tapestry, at Brougham Hall, by permission of the Rt. Hon. Lord Brougham. The history of the picture, of which it is the only extant copy, is curious. Raphael, walking in Rome, saw a handsome girl and two children at a window. He took out his paper and pencil, and on a wine-barrel he sketched the group. He then finished it, and was satisfied, as well he might be, for it is one of his finest pictures ; but it is cramped by the edge of the barrel, which forms its frame, and especially the Madonna's leg is in an awkward perpendicular posture—because, had it extended gracefully, the circular frame would have cut it off under the knee. He therefore painted a larger one, oblong, and without restraint.

That picture is now supposed to be lost, and there is no copy of it, except this Gobelins, which was made above a hundred years ago. The first, a circular one, is in the Palazzo Pitti at Florence, and the finest of that collection. It differs in almost all its details from this second one; beside the great difference of the Madonna's legs and feet being shown in this, as well as her jewel-box, the St. John's arm is complete instead of being cut off in part by the circular frame.

"London, sold wholesale by George Baxter, the Inventor and Patentee of Oil Colour printing, 11, Northampton Square, and may be obtained of the principal book and print sellers throughout Great Britain. Price 1s. mounted on tinted paper. Proofs 2s. 6d., superbly mounted. Licenses will be granted for working the patent process on application to the Patentee."

Baxter's directions for the order of the blocks on the print after the impression was taken from the plate were as follows: "1. Dark crimson lake. 2. Light do. 3. Dark flesh-tint. 4. Light do. 5. Third do. 6. Fourth do. 7. Dark blue. 8. Light brown. 9. Dark cobalt blue. 10. Light do. 11. Umber (background). 12. Light umber. 13. Yellow, completing the printing. The print is then glazed and mounted." It is in many ways an interesting print, and was produced from the number of blocks above stated, and at the prices before given. Originally sold at 2s.

SIZE 6 × 4.

Published 1849–50.

On mount. R. 15s.

Without mount. C. 7s. 6d.

On mount, with Brougham description. R. £1.

On music complete. M.R. 15s.

This print is signed as above stated.

235. The ninth hour. "And Jesus cried with a loud voice and gave up P. the ghost."—Christ is shown on the Cross; there are no other figures. Jerusalem is on the left background, surrounded with a lurid light. Darkness is otherwise over the world. No artist is named, but generally, and in 1860 catalogue, it is stated to be after Dürer; but the copy is not exact. The effect of the print is very striking, the dark background throwing up the solitary figure on the Cross. The plate has no lettering. This in the centre and Nos. 236 and 238 make a capital triptych. The print was produced from five blocks. Originally sold at 3s.

SIZE, $8\frac{1}{4} \times 6\frac{1}{2}$.

Published about 1853.

On mount. M.R. £1 10s.

Without mount. M.R. £1.

Le Blond also printed it. An effective print, but not

comparable to Baxter's. Le Blond's are generally without glaze and have less depth of colour and refinement.

This print is unsigned.

236. The Descent from the Cross, or La descente de la Croix.—Com-

P. companion to No. 238. Taken from the original picture at Antwerp by Baxter himself, it was sold in Roman Catholic countries in large numbers. The colouring is brilliant, the drawing excellent, and the warm flesh-tints of the living, beside the dead, are most noticeable and cleverly managed. The plate has no lettering. Bryan, in his dictionary, says this is Baxter's greatest success. Mr. Lumley also expressed this opinion in the *Printseller* in 1903. The first stages of this print are interesting; and Christ's body was, for the first tint, coloured pink. This gives some idea of how the variations in shade and tone were produced; for it was by imposing one colour on another, and thus the apparent absurdity of colouring a dead body pink is explained. The print was produced from fourteen blocks. Originally sold at 3s.

SIZE, 8 × 6½.

On mount. M.R. £1 10s.

Published about 1855.

Without mount. M.R. £1.

Le Blond also printed it. The flesh-tints are distinctly bad and there is much less depth of colour.

This print is unsigned.

237. The Descent from the Cross, or La descente de la Croix (another variety).—Same as last, except that for some reason there is a small circular, somewhat indistinct star-like mark on the left shoulder of the man half-way up the ladder, on the right. It is difficult to give the reason for this, but the mark often appears on those prints which are on mounts, which have the description in French. Although in most prints this mark does not appear, most of them show plainly where it has been. It may even be a defect in the plate. Only one plate was in the 1860 catalogue.

On mount. V.R. £4 10s.

Without mount. V.R. £3 10s.

This print is unsigned.

238. "The third day He rose again."—Companion to No. 236. A brilliant

P. print, the red and blue of the soldiers' cloaks, in the foreground contrasting vividly with the subdued colouring of the risen figure, in the background. This also is obviously from Rubens' painting

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at Antwerp, though Baxter gives no artist. There is no lettering on the plate. It is usually called "The Ascension," and was produced from twelve blocks. Originally sold at 3s. 3d.

SIZE, $8\frac{1}{4} \times 6\frac{1}{2}$.

Published about 1854.

On mount. R. £1 15s.

Without mount. M.R. £1 5s.

Le Blond also printed it. Generally bears his signature, because he signed it so high up on the subject (on the left) it would have spoilt the print to cut it, and so it can generally be recognised.

This print is unsigned.

239. The Birth of the Saviour.—Music, No. 1 ("The Adoration," by P. W. H. Calcott). Usually, when on music, it is dome-shape, with gold border ; but on mount it is usually square. The music has, in gold letters, in one line, in type, under the print, "Printed by G. Baxter, the Inventor and Patentee of Oil Colour Printing." The Virgin Mother is kneeling in adoration, the Infant Saviour is in a wicker cot, a lamb is on the ground, around are shepherds, and cherubs overhead. The colouring is brilliant. There is no lettering on the plate, and no artist is mentioned. The later prints on music are chromo-lithographs. They are printed on the sheet, not stuck on like Baxter's. The print was produced from fourteen blocks. It is also called "The Nativity." Originally sold at 1s. 6d.

SIZE, $6 \times 4\frac{3}{8}$.

Published about 1854.

On mount. M.R. £1 5s.

Without mount. M.R. 15s.

On music. M.R. £1.

Le Blond also printed it. An abomination. Without finish ; no colour on the cheeks ; and the tints are brick colour. In every detail Baxter's is a good production, and Le Blond's the reverse.

This print is unsigned.

240. Bethlehem.—Books, No. 16 (*Child's Companion*, 1851). The city is shown in the middle distance ; in the foreground are camels and figures. Under the print, engraved in the centre, is the above title ; and on the left is "Baxter's Patent Oil Printing," in one line ; and on the right is "XI., Northapton Square," in some prints (in others, "Northampton"). See No. 242. On the same plate as No. 282. "It was there Jacob stayed some time to erect a monument to his much loved Rachel. It was in the fields near Bethlehem that pious Ruth went to glean the ears of corn in the fields of Boaz. There also dwelt the humble Jesse, the happy father of so many sons. David also spent his early days at Bethlehem ; and with his harp and crook, while sitting on a rising hillock

watching his flock on a summer's evening, we may imagine that he composed some of his beautiful psalms. But more than all it was in that city that our Lord Jesus Christ, the Saviour of the World, was born, according to the prophecy of Micah v. 2. It is a poor town, with only a few people living in it. It stands on a hill, and the ground above it is rough and uneven. Many olive and fig trees grow on the sides of the hill. Near the town is a small building called Rachel's tomb; also a well. . . ." (*Child's Companion*, 1851). Never on a mount.

SIZE, $2\frac{1}{2} \times 3\frac{3}{4}$, AND OF PAGE, $5\frac{1}{2} \times 3\frac{1}{2}$.

Published 1851.

M.R. 10s.

This print is unsigned.

241. Proposed communist settlement of the Christian Commonwealth.—

Books, Nos. 7 and 45 (*British and Foreign Institute Transactions of the Christian Commonwealth*, and John Minter Morgan's *The Christian Commonwealth*). The settlement is shown in the distance; the church is on the right, and figures and trees are in the foreground. It is in a species of frame, on which there are numerous texts; and on a pedestal, on the right, is St. John; and on the left, the Saviour. Below the print, on the right, is "Printed in Oil Colours by G. Baxter, Patentee, 11, Northampton Square, London," in two lines.

SIZE, $9 \times 5\frac{3}{4}$.

Published 1845.

R. £1 5s.

This print is unsigned.

242. Jerusalem, from the Mount of Olives.—Books, No. 14 (*Child's Companion* for 1849). On the left, a large tree; in the foreground, Arabs and camels; Jerusalem in the distance. "The best spot for viewing the city in its present state is from the Mount of Olives, the place from whence our Lord beheld it and wept over it. At a sudden turn in the road leading from Bethany it comes at once on the sight, with its streets and houses spread out as in a map. Travelers have described the surprise and delight they have felt when they first caught a view of Jerusalem from the Mount of Olives" (*Child's Companion*, 1849). The *Child's Companion* came out in monthly parts, at one penny, one of which during the year, for six years, beginning in 1846, had a Baxter print, so that at this price the prints would not be finished productions; but there is much minute work. For the five other prints, see Nos. 240, 280, 282, 291, and 297. Under the print, engraved in the centre, in two

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lines, is the above title ; and under that is "Printed in Oil Colours by George Baxter, Patentee, 11, Northampton Square," in two lines. A well-finished print of any of these six is, as one might expect, rare. Probably on the same plate as No. 291. There was a panorama of Jerusalem in London in 1850. Never on a mount.

SIZE, $3\frac{3}{4} \times 3$, AND OF PAGE, $3\frac{1}{2} \times 5\frac{1}{2}$.

Published 1849.

M.R. 12s. 6d.

This print is unsigned.

CHAPTER XVI

BAXTEROTYPES

WE have had occasion in Chapter IX. to refer to Baxter's prints in sepia; in adopting this colour and in printing from two blocks only Baxter was reverting to the ways of Goltzius and the old chiaro-scurists. It is not easy to fix the date of the publication of the sepia prints, as not one of them has any lettering indicating any date.

Whether the sepia prints of the "Coronation," "Opening of Parliament," and the Missionary subjects were contemporary with the "Baxterotypes" set out in this chapter cannot be stated with certainty. The print of the Rev. John Williams, when in sepia, is from the altered plate, as stated in Chapter IX., and this alteration was effected in 1846, so that print must have been produced in sepia in that year, or later.

Baxter was extensively advertising his prints up to 1852 at least, but in no advertisement we have seen is there any reference made to his "Coronation," "Opening of Parliament," or to any others of his prints in sepia; this would lead one to suppose they were produced after that year, and would make the sepia prints of the Missionary subjects contemporary perhaps with the Baxterotypes. We have never seen any of the sepia Missionary prints on a Baxter mount, which one would expect to do if they were produced as late as the Baxterotypes set out in this chapter, which were all published on such mounts, nor have we seen any of the Baxterotypes on any mount other than one with the address of 11 & 12, Northampton Square, which was Baxter's address after about May 1851.

There are not to our knowledge prints in sepia of any of the later large prints, such as "Day before Marriage," "Bridesmaid," "Lovers'

Letter Box," "Parting Look," "Dogs of St. Bernard," "Lucerne," and others.

The subjects of the Baxterotypes do not help us much as to the dates. "The Slaves," which affected the slavery question, may have been contemporary with "'Me warm now,'" also having reference to the same point, which was agitating the public mind in America, intensified by the publication of *Uncle Tom's Cabin* in 1852, and both we suspect were engraved for sale in America, after Baxter had become known by the prints he exhibited at the New York Exhibition of 1853. The Raphael Cartoons were prominently before the public in 1853-4, and other colour printers and engravers produced them about that time.

In the Baxter list of prints set out in the Appendix, which list, as we there observe, was probably published about April 1855, there is only one of the Baxterotypes mentioned, that of "The Crucifixion," (No. 243), so we may conclude no others had been published at that date.

Reviewing all the circumstances we are strongly inclined to think all the sepia prints, Baxterotypes and others, were published in or about the period 1855-56. Photography printed on paper was making headway, and this class of work was probably intended by Baxter as a substitute for it, and as "Daguerreotypes" were named after Daguerre, so Baxter attached his name to these "Baxterotypes."

It should be borne in mind that no Baxterotype set out in this chapter was ever printed by Baxter in colours, and that "The Infant Samuel" and the Raphael Cartoons when in colours are not by him. The Baxter mounts of all the Baxterotypes state they are "Executed in the Baxterotype process."

CATALOGUE OF BAXTEROTYPES

- 243. The Crucifixion.**—Companion to No. 244. Generally called "The P. large 'Crucifixion.'" Signed, on the left-hand bottom corner, in large capitals, "G. Baxter," just above the marginal frame in which the print is enclosed. No name of the artist is given. In the 1860 catalogue this print is described as "Finished with the greatest care, and much sought after through England, the continent of

Europe, and the Americas, as a perfect illustration of this great event in the history of Christianity"; and it suggests this, in the centre, with Nos. 244 and 258, as a triptych. The three figures are shown; Mary is prostrate at the foot of the central cross; Jerusalem and the setting sun are in the distance. There are a good many unmounted prints, and these are sometimes in an unfinished state. The plate has no other lettering. The appearance of strong relief is clever—the figures seem to stand out of the picture. The print was produced from one block. Originally sold at 8s.

SIZE, 14 × 12.

Published about 1855.

On mount. M.R. £1 5s.

Without mount. M.R. 12s. 6d.

Le Blond also printed it.

This print is signed as above stated.

244. The Holy Family.—Companion to No. 243, or with No. 258 as a triptych. Also enclosed in a marginal frame. After the picture by Murillo in the National Gallery. The Infant Saviour stands on a stone pedestal, Joseph and Mary being on either side, each holding a hand. The plate has no lettering. The unmounted prints generally have an unfinished look. Usually called "The large 'Holy Family.'" and of its kind is a very beautiful print. The print was produced from one block.

SIZE, 14 × 12.

Published about 1855.

On mount. M.R. £1 10s.

Without mount. M.R. 15s.

This print is unsigned.

245. The Crucifixion.—Signed in the same way and place as the large variety (No. 243), of which, except for size, it is an exact copy. The plate has no other lettering. Usually called "The small 'Crucifixion.'" The print was produced from one block. Originally sold at 1s. 6d.

SIZE, 5 $\frac{3}{4}$ × 5.

Published about 1855.

On mount. M.R. 17s. 6d.

Without mount. M.R. 10s.

This print is signed as above stated.

246. The Holy Family.—It is doubtful whether any genuine print of this exists; and neither the plate nor any print was included in the 1860 catalogue. Baxter, however, it is thought, engraved a plate which, except for size, is an exact copy of No. 244; and some prints in sepia have been taken from it by Mr. Möckler since

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Baxter's death, in his portfolio of reprints. The plate has no lettering on it.

SIZE, $6\frac{3}{4} \times 4\frac{3}{4}$.

Published, if at all, between 1853 and 1856.

Price, if the print exists, a matter of arrangement.

This print, if it exists, is unsigned.

P. The Raphael Cartoons.—From the well-known cartoons. Most of the colour printers of the day executed prints of these, and we find them also by Dickes, Le Blond, and Bradshaw & Blacklock; but while theirs are in colours, Baxter's never were. In the catalogue of 1860 it is stated that these prints "were most carefully drawn from the great originals." As is well known, there are seven in all, and they are now in the national collection at Kensington. These prints were produced from seven plates and eight blocks. The subjects are:

- 247. 1. St. Paul preaching at Athens.
- 248. 2. Elymas the Sorcerer struck blind.
- 249. 3. St. Peter and St. John healing the sick.
- 250. 4. Christ's charge to Peter—"Feed My Sheep."
- 251. 5. The death of Ananias.
- 252. 6. The miraculous draft of fishes.
- 253. 7. St. Paul and Barnabas at Lystra.

There is no lettering on the plates.

SIZE OF EACH, $8\frac{1}{2} \times 6$, BUT THEY VARY A LITTLE.

Published about 1855.

On mounts. Nos. 247 and 249. M.R. £1 each.

Without mounts. Nos. 247 and 249. M.R. 15s. each.

On mounts. Nos. 248, 250, 251, 252, and 253. V.R. £1 10s. each.

Without mounts. Nos. 248, 250, 251, 252, and 253. R. £1 each.

These prints are all unsigned.

254. Dover Coast.—Showing Shakespeare's Cliff in the distance, and the beach in the foreground. The plate has no lettering, but in type on the right-hand side of the body of a print we have seen is "Published Sept. 1st, 1853, by George Baxter, proprietor and patentee, London"; but we are inclined to suspect this is not a *bona fide* Baxter lettering. It was said in the 1860 catalogue to be "the most perfect representation of this most famous cliff that has ever been produced."

No artist's name is given. The print was from one block. There are prints usually uncut on thin paper. Originally sold at 3s. 6d.
 SIZE, $10\frac{1}{2} \times 8$. On thin paper. R. £1 1s.
 Published about 1855. On mount. V.R. £1 15s.
 Without mount. M.R. 15s.

Le Blond.—As to a print by Le Blond, see Arctic Expedition, No. 342.

This print is unsigned.

255. "It is finished!" after Van Dyck.—The Crucifixion; but only the central cross is shown; a Roman soldier is offering the sponge. Originally sold at 1s. 6d.

SIZE, $6 \times 4\frac{1}{4}$. On mount. M.R. £1.
 Published about 1855. Without mount. M.R. 12s. 6d.

Le Blond also printed it. Much less depth and richness of colour; but only an experienced eye can distinguish one from the other when apart, especially if the Baxter print is faded.

This print is unsigned.

256. Prayer.—After the picture by Sir Joshua Reynolds in the National P. Gallery, but not an exact copy, the print in colours by Dickes being more exact. The child Samuel is on his knees in prayer, a beam of light hovering over him. The print is produced from one block. Originally sold at 1s. 6d.

SIZE, $6 \times 4\frac{1}{4}$. On mount. R. £1 5s.
 Published about 1855. Without mount. M.R. £1.

This print is unsigned.

257. The Saviour.—Sometimes called " 'Ecce Homo!' " Christ, with P. the crown of thorns, nimbus, and bare chest, holds a broken reed. The print is oval in shape, with a square border. There is no lettering on the plate. No name of artist is given. The print was produced from two blocks. Originally sold at 1s.

SIZE, $6 \times 4\frac{1}{4}$. On mount. R. £1 5s.
 Published about 1855. Without mount. M.R. 12s. 6d.

Le Blond also printed it. Less depth of colour. The high lights are somewhat chalky. Mr. Bullock says Le Blond left out one of the blocks, and that not many of his prints are in existence.

This print is unsigned.

258. The Slaves.—This print makes a capital triptych with Nos. 243 and **P.** 244. An oval print, in a square border, of two negro boys in chains. From a picture by Fitzgerald. Slavery in America was agitating the minds of England and America about this time ; petitions were sent from the English to the American churches, and from other bodies ; and this print helped on the movement, and became popular both here and in the United States, where Baxter's reputation was enhanced by his prints of the New York Exhibition of 1853. “ ‘Me warm now’ ” is another print of this class. *Uncle Tom's Cabin* was published in 1852. The print was produced from two blocks. Originally sold at 10s. 6d.

SIZE, $14\frac{1}{2} \times 12$.

Published about 1853.

On mount. R. £2.

Without mount. M.R. £1.

Le Blond also printed it. Less finish, and less depth and richness of colour. Baxter's has an ivory-like, delicate surface wanting in Le Blond's, which is much coarser.

This print is unsigned.

CHAPTER XVII

INTERIORS

UNDER this heading are some of Baxter's most pleasing and popular prints; some of them, like "The Bridesmaid," "The first lesson," and "Infantile Jealousy," take us back to the costumes and the days now long since departed, but which many of us remember as those of our mothers and grandmothers. The prints in this chapter, as will be seen, are not confined to any particular period.

CATALOGUE OF PRINTS OF INTERIORS

259. The Fisherman's Home.—The expectant wife, with her child on her

P. lap, and another close by, waiting the return of her husband, sits at the open cottage door, looking out on the moonlit sea. All is ready for his homecoming—a faithful wife, a blazing fire, and the sleepy cat. Probably an illustration to one of Suttaby's pocket-books. Under the print, engraved in the centre, when used as a book illustration, is the above title; and below that is "Printed in Oil Colours by George Baxter, Patentee, 11, Northampton Square, from a Painting by F. J. Wyburd," in three lines. On the same plate as No. 331. A charming, scarce, and popular little print. This and the other print on the same plate were produced from twelve blocks. Originally sold at 6*d*.

SIZE, $2\frac{3}{4} \times 2\frac{1}{4}$.

Published about 1848.

On mount. V.R. £3 3s.

Without mount. V.R. £2.

As in pocket-book. V.R. £2 10s.

This print is unsigned.

260. The Bridesmaid.—The catalogue of 1860 recommends this and Nos.

P. 333 and 362 (in the centre) as a triptych. Signed between the dress and the door, on the left, low down (the background being dark, it is not always easy to see the signature), "Published May 19th, 1855, by G. Baxter, Proprietor & Patentee, London," in three lines. A lady in curls and figured costume of the Victorian period

stands facing left, holding in her right hand a small bouquet. It is said she is a member of Lord Londesborough's family. The light from the door is thrown on the face. This is one of the much-sought-after prints of the four ladies, Nos. 333, 353, and 359 being the other three. Under the print, in the plate margin, is engraved the above title. It is taken from a painting by Brooks. The print was produced from nine blocks. Originally sold at 10s. 6d.

SIZE, 15 × 10½.

On mount. M.R. £2 15s.

Published May 19th, 1855.

Without mount. M.R. £1 15s.

Le Blond also printed it.

This print is signed as above stated.

261. Christmas Time.—A lad calling at a suburban villa to sell his Christmas

P. holly receives a present of cake and wine; his gratification is evinced by the merry twinkle in his eye. The snowball on the floor seems to denote that other boys of his own age are waiting for him outside. The purpose of this and Nos. 269 and 271 and some other prints may have been in the nature of Christmas cards. After a painting by Fitzgerald. Under the print, in the plate margin, in the centre, is engraved the above title, and "by Baxter, Patentee," all in one line. The print was produced from ten blocks. Originally sold at 1s. 6d.

SIZE, 6 × 4½.

On mount. V.R. £2 2s.

Published about 1859.

Without mount. M.R. £1.

Le Blond also printed it. Not much difference, but generally less artistic and subdued in colouring, and there is the usual absence of colour in face, eyes, and lips; and the scarf round the boy's neck in Le Blond's is a more distinct scarlet. Baxter's boy has a rosy complexion.

This print is unsigned.

262. The first lesson (see illustration).—Signed on the extreme right

P. corner, "Published March 28th, 1855, by G. Baxter, Proprietor and Patentee, London," in three lines. From a painting by S. B. Hallé (a French artist). A lady in a lace cap, bodice, sleeves, and collar, yellow dress, and blue bow, is seated in a chair, and holds in her lap a little girl, to whom she is teaching the A B C. There is much wealth of detail in this charming print. It was produced from thirteen blocks. Originally sold at 3s.

SIZE, 8½ × 6½.

On mount. R. £3 3s.

Published March 28th, 1855.

Without mount. R. £1 11s. 6d.

Le Blond also printed it.

This print is signed as above stated.

THE FIRST LESSON.

[Print No. 262.

THE FIRST LESSON

THE FIRST LESSON



- 263. "I don't like it!"**—Companion to No. 267. Often erroneously
P. called "'So Nasty!'" Signed low down, on the left-hand side, in the floor, "Published Novr. 11th, 1854, by George Baxter, Proprietor & Patentee," in two lines. A youngster, battledore in hand, shuttlecock on the floor, and tears in eyes, stands beside a table, on which is his black draught. The face does not show much colour—perhaps by design, as the black draught is necessary. Probably from a picture. The print was produced from eight blocks. Originally sold at 1s. 6d.

SIZE, $6\frac{1}{8} \times 4\frac{1}{8}$.

On mount. V.R. £2 2s.

Published November 11th, 1854.

Without mount. M.R. £1 5s.

Le Blond also printed it.

This print is signed as above stated.

- 264. Infantile Jealousy.**—Signed on the right, under the chair, "G. Baxter, patentee." A lady on a sofa, giving herself up to luxurious ease, with her children. The elder child is jealous of the attention paid to the younger. After a painting by Kenny Meadows. In the bottom plate margin, engraved, is "Infantile Jealousy, London: Published Octr. 24th, 1857," in one line. The print was produced from ten blocks. Originally sold at 1s. 6d.

SIZE, $6 \times 4\frac{1}{4}$.

On mount. V.R. £2 10s.

Published October 24th, 1857.

Without mount. R. £1 11s. 6d.

Le Blond also printed it.

This print is signed as above stated.

- 265. "Me warm now."**—Signed on the right-hand corner, "Published
P. Decr. 9th, 1853, by G. Baxter, Proprietor & Patentee, London," in three lines. After a painting by Hunt, and is the same design as "Master Crow" in his *Comic Sketches*. A negro boy is seated on a barrel, blowing the fire. Under the print, in the centre of the plate margin, is engraved the above title. Printed for the American market about the time Baxter was popular there, after exhibiting at the New York Exhibition, in the same year. This and No. 258 have reference to the slavery question. Harriet Beecher Stowe wrote *Uncle Tom's Cabin*, in 1852. The print was produced from eight blocks. Originally sold at 1s. 6d.

SIZE, $6 \times 4\frac{1}{4}$.

On mount. M.R. £1 10s.

Published December 9th, 1853.

Without mount. M.R. £1.

This print is signed as above stated.

- 266. Puss Napping.**—Signed on the extreme right, "Published Jany. 21st,
P. 1856, by George Baxter, Proprietor & Patentee, London," in four

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lines. An unmistakable portrait of favourite "Tom," who sleeps while the mice run about. Stated in the 1860 catalogue to be drawn from life. Under the print, engraved in the plate margin, is the above title. The print was produced from four blocks. Originally sold at 1s. 6d.

SIZE, $6\frac{1}{4} \times 4\frac{3}{8}$.

On mount. M.R. £1 1s.

Published January 21st, 1856.

Without mount. M.R. 15s.

Le Blond also printed it.

This print is signed as above stated.

- 267. "So Nice!"**—Companion to No. 263. This is one of Baxter's best-known prints, and depicts one of the "hopes of the family" standing at a chair enjoying his morning meal. At one time it was on the same plate as No. 219. Under the print, engraved in the plate margin, are the above title and "Designed by F. J. Baynes. Engraved, Printed, & Published by G. Baxter, Patentee, 11 & 12 Northampton Square, June 18th, 1852 (Entered at Stationers' Hall)," all in one line. It was announced, in the list attached to Baxter's *Great Exhibition and Visitor's Guide*, as "shortly to be published." Some prints are without the lettering; these would probably be proofs, but this is not certain. There may have been two plates—this in 1852, and another at the same time as No. 219, in 1856. Only this plate was in the 1860 catalogue. Occasionally prints have a dome top and gold border. The print was produced from eight blocks. Originally sold at 2s.

SIZE, $6\frac{1}{4} \times 4$.

On mount. C. £1 5s.

Published June 18th, 1852.

Without mount. C. 12s. 6d.

Le Blond also printed it.—Face and eyes without colour or expression. Search for Baxter's rosy cheeks.

This print is unsigned.

- 268. "See Saw, Margery Daw."**—Sometimes called "Miss Mischief," or "Little Miss Mischief." Signed on the left-hand side, low down, "Published March 3rd, 1858, by G. Baxter, Proprietor & Patentee," in three lines. A child swinging across a chair, playing with a raven. The comic expression of the child's face and its utter abandon make the subject amusing. In the bottom plate margin, in the centre, is the above title. Probably from a picture. The print was produced from eight blocks. Originally sold at 1s. 6d.

SIZE, $6 \times 4\frac{1}{4}$.

On mount. V.R. £3 10s.

Published March 3rd, 1858.

Without mount. R. £1 5s.

Le Blond also printed it.

This print is signed as above stated.



1875-1876

THE NEW YORK
LIBRARY

SHORT CHANGE.

"Fear of change perplexes monarchs."

[Print No. 269.

269. Short change (after J. Collinson Esq.) (see illustration).—"J. Collinson, Esq., Pinx.," is on the left side of the body of the print.

A rough-looking lad has returned to his widowed mother from marketing. She does not appear at all satisfied with his account of the expenditure. The stern countenance of the mother, and the half-frightened, half-cunning expression of "young hopeful" make the picture pleasing. The hardly concealed whistle tells its own tale. This may have been a Christmas card—the holly in the window denotes it is that season. Under the print, in the centre of the plate margin, is engraved the above title. The print was produced from ten blocks. Originally sold at 1s. 6d.

SIZE, $4\frac{1}{4} \times 6$.

On mount. V.R. £2 2s.

Published about Christmas, 1856.

Without mount. R. £1 10s.

Le Blond also printed it. No colour on faces or lips. The artist's name is generally cut off in order to conceal Le Blond's signature, and the colour of the background is much greener. Search for Baxter's rosy cheeks in the boy.

This print is unsigned.

270. "Shall I succeed?"—Pocket Books, No. 109 (Suttaby's *Le Souvenir*, 1850). Sometimes called "The Coquette." A damsel in "Dolly Varden" hat stands before a glass, arranging her toilette. The costume reminds us of Dickens' novel, *Barnaby Rudge*, published in 1841. An oval print. In the bottom plate margin of the oval, engraved in the centre, in one line, is the above title; and high up near the print, on the left, is "Baxter's Patent Oil Printing," in one line; and in a similar position on the right is "11 Northampton Square," in one line. For plate see No. 314. Originally sold at 6d.

SIZE, $3\frac{1}{2} \times 2\frac{1}{4}$.

On mount. R. £1 10s.

Published about 1850.

Without mount. M.R. £1.

As in pocket-book. R. £1 10s.

This print is unsigned.

271. "So Tired!"—Said to be a portrait of the then Princess Royal

P. when a child; but stated in the catalogue of 1860 to be "a female infant, easily recognised as the pet of the household." A little girl in her party frock is seated on a red settee, ready for bed. On the bottom margin of the plate are the above title and "Designed by Winterhalter, and Engraved, Printed, and Published by G. Baxter, Patentee, 11 & 12 Northampton Sq., April 5th, 1853 (Entered at Stationers' Hall)," all in one line. There are some

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prints, probably proofs, without the marginal lettering. This print was produced from eight blocks. Originally sold at 1s. 6d.

SIZE, 6 × 4½.

On mount. M.R. £1 5s.

Published April 5th, 1853.

Without mount. C. 15s.

Le Blond also printed it. No colour on eyes, cheeks, or lips; the settee is a more brilliant red; the cheeks are patchy and brick-dust colour.

This print is unsigned.

272. Stolen Pleasures (see illustration).—The old village dame, having fallen asleep, the country lad whom she essays to instruct, hiding his face with his book, takes the opportunity to eat an apple. After a painting by Burgess, and said, in the 1860 catalogue, to be a perfect copy of the original. Prints vary somewhat in the colouring. The print was produced from ten blocks. Under the print, engraved in the plate margin, are the above title and “By Baxter, Patentee, 11 & 12 Northampton Square, London, Feb. vii. 1859.” Originally sold at 1s. 6d.

SIZE, 6 × 4.

On mount. M.R. £1 15s.

Published February 7th, 1859.

Without mount. M.R. £1.

Le Blond also printed it. Faces and lips devoid of colour. The general appearance more gaudy. The boy's cheeks, in Baxter, are decidedly rosy.

This print is unsigned.

STOLEN PLEASURES.

“Doubtless the pleasure is as great of being cheated as to cheat.”

[Print No. 272.]

“ Doubtless the pleasure is as great of being cheated as to cheat.”
[Print No. 112.]

STOLEN PICTURES.



Print No. 272.

CHAPTER XVIII

FLOWERS AND FRUIT

IN 1856 Baxter, for a short period, took to publishing prints of flowers and fruit; we believe he was led to do this by the fact that Owen Jones was then producing similar subjects by means of chromo-lithography, and therewith obtaining a reputation. It is indicative of the advance of chromo-lithography, that Le Blond, on the ground of greater cheapness, used Baxter's plates for his productions of "The Gardener's Shed" and "Hollyhocks," but produced his colours by stone.

CATALOGUE OF PRINTS OF FLOWERS AND FRUIT

273. Fruit No. 1 (after Lance).—Companion to No. 274. Taken by P. Baxter from a lithograph. On a table is a basket with grapes and other fruit. On the table-cloth, on the right, is "C." On the same plate as No. 274. This and the other print on the same plate were produced from twelve blocks. Originally sold at 1s. 6d.

SIZE, $4\frac{3}{4} \times 6\frac{1}{4}$.

On mount. V.R. £2 2s.

Published about 1856.

Without mount. R. £1.

Le Blond also printed it.—See note to No. 274.

This print is unsigned.

274. Fruit No. 2 (after Lance).—Companion to No. 273. Also taken P. from a lithograph. On a shelf are grapes, pine, and other fruit. On the same plate as No. 273, and the two were produced from twelve blocks. Originally sold at 1s. 6d.

SIZE, $4\frac{3}{4} \times 6\frac{1}{4}$.

On mount. V.R. £2 2s.

Published about 1856.

Without mount. R. £1.

Le Blond also printed it.—Very similar to Baxter's, but distinctly coarser in tone.

This print is unsigned.

- 279. The Gardener's shed.**—Companion to No. 276. Signed on the left,
P. “Published April 16th, 1856, by George Baxter, Proprietor & Patentee, 11 & 12, Northampton Square, London,” in five lines. From a painting by V. Bartholomew. A bunch of flowers stands in an earthenware pot, on a shelf, in the shed; a bird's nest and eggs are on the right; and to the left are a pineapple and other fruit. In the bottom plate margin, in the centre, is the above title. The 1860 catalogue recommends it as a triptych with Nos. 346 and 106, the last-named being in the centre. The print was produced from thirteen blocks. The best fruitpiece Baxter did. Originally sold at 10s. 6d.

SIZE, 15 × 11.

On mount. R. £2 10s.

Published April 16th, 1856.

Without mount. M.R. £1 10s.

Le Blond also printed it; but it is a chromo-lithograph.

This print is signed as above stated.

- 276. Hollyhocks (from a painting by V. Bartholomew, Esq.).**—Companion
P. to No. 275. Signed on the left, “Published March 10th, 1857, by G. Baxter, Proprietor & Patentee, London,” in four lines. A group of these flowers is shown. In the bottom plate margin, in the centre, is the above title. The print was produced from eleven blocks. It is inferior to the companion print. Originally sold at 10s. 6d.

SIZE, 15 × 11.

On mount. R. £3.

Published March 16th, 1857.

Without mount. M.R. £1 10s.

Le Blond also printed it; but it is a chromo-lithograph.

This print is signed as above stated.

CHAPTER XIX

LANDSCAPES AND EXTERIORS OTHER THAN RELIGIOUS AND MISSIONARY PRINTS, BAXTEROTYPES, AND EARLY WORK

THE prints described in this chapter are not limited to any period, nor are they exclusively confined to pure landscape, but include all work that does not strictly fall under the heading of any other chapter. As to many of them, we think they are original designs, indeed in some, like "Dripping Well" (No. 301), "Lovers' Seat" (No. 302), "Ben Nevis" (No. 320), and other prints, Baxter expressly says so. Some are adaptations, and others are copies of pictures. In order properly to appreciate many of the small subjects, the immense pains taken, the astonishing distances they cover, and the wealth of elaborate detail inserted, they should be viewed through a lens; the closer they are seen the better they become.

If we could traverse all the places depicted by Baxter what an interesting and varied tour it would be, and what great changes we should find in many. Starting at London we should view the Royal Exchange, St. Paul's Cathedral, and the Houses of Parliament. Then passing into the suburbs we should admire the well-known view of London and the Thames from Greenwich Observatory, and the other equally beautiful vista of the same river from Richmond Hill; and at the opportune moment whilst in this town note the old bridge there (but with "Maria Wood" gone) and the Duke of Buccleuch's well-known residence; then to Woolwich, where the *Trafalgar* was launched; Gravesend, from whence departed the *Camden* with John Williams on his last voyage; the Crystal Palace (now with two towers) and gardens; Harrow, with its church amongst the trees; Windsor Castle and Forest, Virginia Water, and Claremont; and the elders would sigh over the

departed glories of the Surrey Zoological Gardens, and Jullien's concerts, fireworks, and view of Edinburgh, all formerly there; and the soldier might remember the charge of the British troops on the way to Windlesham before the Crimean War, when the camp was at Chobham. When on the coast we should not forget to see Queen Victoria's marine residence at Osborne (where the sons of some of us may be now), Netley Abbey, Folkestone at mid-day, Shoreham, Brighton (though the old Chain Pier would be missing), Hastings (with its "Lovers' Seat" and "Dripping Well" still existing), Dover coast, and perhaps we might arrive at Portsmouth on a day when there was a review of the British fleet. As opportunities served, we should visit various other places in England, such as Cornwall and the River Camel, Lewes (Baxter's birthplace), the beautiful Dovedale, Derwentwater, Warwick Castle (and the Beauchamp Chapel in close proximity), Brougham Castle (reminiscent of Lord Brougham), Pitney (and the Roman pavement there), Bolton Abbey, Ilkley, and Ovingham (Bewick's birthplace). In Wales there would be very much that is beautiful to ponder over, such as Bala Lake, Llangollen, Cader Idris, the River Tiefy in Cardiganshire, the beautiful Tintern and Valle Crucis Abbeys, and the Wye district. In Scotland there would be Ben Nevis and Balmoral Castle (much altered); and in Ireland, Queenstown (where Queen Victoria, with Prince Consort and our late King when a boy, landed in 1849), and Kingstown (whence they departed), and also Lough Tay or Luggellaw.

If we did no more than think over the places abroad and could not visit them, how many would pass through the mind. Abbeville and Eu in France; Lake Lucerne and the mountains of St. Bernard and Blanc, the one reminding us of its celebrated Hospice, and the other of Albert Smith's ascent and lectures; the Lakes of Como, Garda, Maggiore, and Lugano, the Val d'Aosta, Verona, and Venice in Italy; Stolzenfels on the Rhine, Nuremberg, Töplitz in Bohemia, The Drave in Carinthia, Andalusia in Spain, Sebastopol, and Holland are some of the places represented which one remembers at random in Europe; whilst out of it their names are legion. Philæ in Egypt; Madeira; Rarotonga, Tanna, and Erromanga, Tahiti, Waingaroa, and Taranaki, in the South Seas, but now much more

civilised than then ; Bangalore, Madras, Gyah Behar, and the Chalees Satoon on the Jumna, in India ; Ningpo in China ; Tamatave in Madagascar ; Jamaica ; Kuruman in South Africa ; Bethlehem ; and Jerusalem form a goodly assortment.

It is likely some of the small prints set out in this chapter will never be found on mounts, such as Ilkley, Temples of Philæ, Madeira, Claremont, Duke of Buccleuch's Residence, Dovedale, Nuremberg, and The Andalusians.

CATALOGUE OF LANDSCAPES AND EXTERIORS OTHER THAN RELIGIOUS AND MISSIONARY PRINTS, BAXTERO- TYPES, AND EARLY WORK

PRINTS SPECIALLY RELATING TO THE ROYAL FAMILY NOT INCLUDED UNDER HEADING OF PORTRAITS

THE ROYAL VISIT TO IRELAND, 1849

277. The Landing of Her Majesty and H.R.H. Prince Albert in Ireland.—

- P.** Companion print to No. 278. Music, No. 16 ("Hibernian Quadrille" and "Queenstown Galop"). Signed in the right-hand bottom corner, in the water, "Baxter's Patent Oil Printing," in two lines. The bay is seen crowded with shipping, and cheering spectators in boats, the arrangement of which recalls Baxter's earlier prints of "The Departure of the *Camden*" and "The Launch of the *Trafalgar*." The print illustrates the well-known visit of the Royal Family to Ireland in 1849, when Queen Victoria, Prince Albert, the late King Edward VII., the then Princess Royal, Prince Alfred, and Princess Alice landed, on August 2nd, 1849, at the "Cove of Cork," as it was called, but which on this occasion changed its name, in honour of the visit, to "Queenstown." There is much detail, and both for this and the companion print a lens should be used. The view is taken at the time that the royal yacht is approaching the town. The print is usually mounted dome shape, with a gold border. When on music it has, printed in gold letters, under the print, in one line, "Landing of Her Majesty in Ireland. Printed in Oil Colours by G. Baxter, the Inventor & Patentee." The Baxter stamp gives the title as above, but the lettering in the top margin of the plate has "The Landing of Her Majesty at Cove (now Queenstown), Ireland, 1849 ;" and in

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the bottom plate margin there is engraved "Designed, Engraved, Printed, and Published by G. Baxter, Patentee, 11, Northampton Square, 1850." The print was produced from ten blocks, and both historically and artistically is well worth acquiring. Originally sold at 2s.

SIZE, 6 × 4½.

Published 1850.

On mount. M.R. £1 10s.

Without mount. M.R. £1.

On music complete. V.R. £2.

This print is signed as above stated.

278. Her Majesty, H.R.H. Prince Albert, and family leaving Kingston Harbour, Ireland.—Companion print to No. 277. Signed on the left bottom corner, "Baxter's Patent Oil Printing, 11, Northampton Square," in four lines, Her Majesty Queen Victoria, Prince Albert, and the then Prince of Wales, our late King, are seen standing on the paddle-box of the royal yacht, then about to depart, waving their adieux; The Queen from this position ordered the Royal Standard to be lowered three times. Some officers and others, and the royal children (the late Empress Frederick, then Princess Royal, the late Duke of Edinburgh, and the late Princess Alice) are below on deck. In this print also there is much wonderful detail, and it should be viewed through a lens. When on a Baxter mount, for some reason, only an embossed label bearing the words "The Queen and family on board the Royal yacht" is on the mount in the centre, under the print, and the usual seal, bearing the name and address of Baxter, and surmounted by a crown, is absent; the reason for this is not apparent. Engraved in the bottom plate margin are the above title and "Designed, Engraved, Printed, and Published by G. Baxter, Patentee, 11, Northampton Square (Entered at Stationers' Hall), 1850," in one line. Originally sold at 1s.

SIZE, 6 × 4½.

Published 1850.

On mount. V.R. £4 4s.

Without mount. V.R. £2 2s.

This print is signed as above stated.

ROYAL RESIDENCES

279. Balmoral Castle.—Pocket Books, No. 94 (*Scripture Pocket Book*, 1850). The Castle is in the background; Queen Victoria, Prince Albert, three royal children, and a dog are shown walking in the Park in the left foreground. Since this print was published

many alterations have been made in the Castle. Prince Albert purchased the reversion to the lease in 1848, fee simple in 1853, and occupied it in 1855, and it was here, in this year, that Queen Victoria heard of the fall of Sebastopol. Engraved in the bottom plate margin, in the centre, is the above title; and on the left is "Baxter's Patent Oil Printing, 11, Northampton Square," in two lines. It is on the same plate as No. 316. Originally sold at 6*d*.

SIZE, $3\frac{3}{4} \times 2\frac{3}{8}$.

Published about 1850.

On mount. C. 10*s*.

Without mount. C. 5*s*.

As in pocket-book. C. 7*s*. 6*d*.

This print is unsigned.

280. Her Majesty's Marine Residence, Isle of Wight (see illustration).—

Books, No. 12 (*Child's Companion*, 1847). An upright oblong print. On the suggestion of Sir R. Peel, the residence was acquired by Queen Victoria in 1845, and is now known as the Royal Naval College. It is shown in the background; and in the foreground are Queen Victoria, Prince Albert, four royal children, some royal servants, and deer. The sea is in the distance. For other information see No. 242. In this print, as in some prints of "Gathering Apples" (No. 355) and "Hindoo Temple at Gyah Behar" (No. 97), all printed about the same time, we see the sky effect is produced by means of ruled lines, a plan Baxter did not adopt much. "At first sight it will be seen that it is a picture not like those commonly found in books. It is a new invention, and it is printed, not with ink, but with oil colours, the same as used in painting. It is done from ten different engravings, on steel plates, each of which prints a separate colour, and altogether they form the picture as it now appears" (*Child's Companion*, 1847). So much for the accuracy of the editor of that volume—he confuses a plate with a block. Under the print, engraved in the centre, in two lines, is the above title; and on the right, in two lines, is "Baxter's Patent Oil Printing, 11, Northampton Square." Probably on the same plate as No. 297. Never on a mount. Produced from ten blocks. Care should be taken to secure a good print; all the prints in the *Child's Companion* vary very much.

SIZE ABOUT 4×3 , AND OF PAGE, $5\frac{5}{8} \times 3\frac{1}{2}$.

Published 1847.

R. £1.

This print is unsigned.

281. Windsor Castle.—Often called "Returning from stag-hunting."

P. Signed in the river, near the bottom centre of the print, "Printed

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in Oil Colours & Published by G. Baxter, Patentee, 11, Northampton Square," in three lines. The Castle is shown in the distance, the river is in the centre, and on the left are huntsmen bringing home the dead stag. For plate and other information, see Nos. 206 and 211. There is no other lettering for this print than the signature, which, with the two others on the same plate, was produced from twelve blocks. Originally sold at 6*d*.

SIZE, $3\frac{1}{2} \times 2\frac{3}{8}$.

On mount. M.R. 15*s*.

Published about 1850.

Without mount. M.R. 10*s*.

This print is signed as above stated.

282. Windsor Castle from the Long Walk.—Books, No. 15 (*Child's Companion*, 1850). An oval print. The Long Walk is seen, and in the distance is the Castle. "The prospect from the Long Walk, looking towards the Castle, is very fine" (*Child's Companion*, 1850). On the bottom plate margin, engraved in the centre, is the above title; and lower down, on the right, is "Baxter's Patent Oil Printing, XI, Northampton Square," in two lines. On the same plate as No. 240. See also No. 242 for further information. Never on a mount.

SIZE, $3\frac{1}{2} \times 2\frac{5}{8}$, AND OF PAGE, $3\frac{1}{2} \times 5\frac{5}{8}$.

Published 1850.

M.R. 10*s*.

This print is unsigned.

283. View from Windsor Forest.—In the extreme distance is the Castle, **P.** and between is a long view of the Forest; deer are in the immediate foreground. On the same plate as Nos. 295, 298, and 300. There is no lettering on the plate. The four prints on the same plate were produced from eleven blocks. Originally sold at 6*d*.

SIZE, 4×3 .

On mount. V.R. £1.

Published about 1850.

Without mount. M.R. 10*s*.

This print is unsigned.

284. Claremont (see illustration).—Pocket Books, Nos. 102 and 107 (*Carnan's Ladies' Complete Pocket Book*, 1848, and *Le Souvenir*, 1848). The mansion is seen surrounded by trees; and there are deer in the foreground. In the bottom plate margin, engraved in the centre, is the above title; and on the left is "Baxter's Patent Oil Printing, 11, Northampton Square," in two lines; and

on the right is "From a Painting by S. Fisher," in two lines. Queen Victoria lived here in the early part of 1848, then Louis Philippe went to reside there in the same year, after his deposition, and was ultimately buried from here, so at this time it would be an interesting subject. Similar in colouring to No. 296.

SIZE, $3\frac{5}{8} \times 2\frac{3}{8}$.

Published 1848.

On mount, if ever so published. V.R. Price a matter of arrangement.

Without mount. V.R. £3 10s.

As in pocket-book. V.R. £4 4s.

This print is unsigned.

VIEWS IN ENGLAND

CORNWALL

285. River Camel, Cornwall.—Pocket Books, No. 98 (*The Sovereign Pocket Book*, 1859). A romantic little print. On the left is this well-known North Cornwall river, and a dog barking at cattle in it; in the centre is a man on horseback; and on the right is another asleep in a tent. In the bottom plate margin, in the centre, is the above title; on the left is "Baxter's Patent Oil Printing, 11, Northampton Square," in two lines; and on the right is "From a Painting by T. Dingle," in two lines. See No. 314 for plate. Originally sold at 6d.

SIZE, $2\frac{3}{8} \times 3\frac{3}{4}$.

Published about 1850.

On mount. C. 10s.

Without mount. C. 7s. 6d.

As in pocket-book. C. 7s. 6d.

This print is unsigned.

CUMBERLAND

286. Derwent Water, Cumberland.—Books, No. 36, and Pocket Books, P. No. 93 (*Loiterings Amongst the Lakes and Scripture Pocket Book*, 1849). There is a beautiful view of the lake, and its islands, on the right; and on the left is a picnicing party.

"Some lakes have goodly mountains ranged around,
And some in fair and lovely banks abound,
With wooded island, flowing streams and fall,
But lovely Derwent, lovely Derwent, has them all."

(*Loiterings Amongst the Lakes*, p. 128.)

In the bottom plate margin, engraved in the centre, is the above title; and on the left is "Baxter's Patent Oil Printing, 11, North-

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ampton Square," in two lines. The print was produced from eight blocks.

SIZE OF PAGE, $5\frac{1}{4} \times 4$.

Published 1849.

PRINT, $3\frac{1}{4} \times 2\frac{3}{8}$.

On mount. V.R. £1.

Without mount. M.R. 10s.

As in book and pocket-book. M.R. 15s.

This print is unsigned.

DERBYSHIRE

287. Dove Dale.—Pocket Books, No. 101 (*Carnan's Ladies' Complete Pocket Book*, 1847). A charming little print of this beautiful spot. The river Dove is seen running through the Dale in the centre and right; on the left are trees, foliage, eight figures, and a dog. The hills are seen in the right distance. In the bottom plate margin, in the centre, is the above title; on the right is "From a painting by S. Fisher, Esq.," in two lines; and on the left is "Baxter's Patent Oil Printing, 11, Northampton Square," in two lines. For plate see No. 323.

SIZE, $3\frac{5}{8} \times 2\frac{3}{8}$.

Published 1847.

On mount, if ever so published. V.R. Price a matter of arrangement.

Without mount. V.R. £3 10s.

As in pocket-book. V.R. £4 4s.

This print is unsigned.

HAMPSHIRE

288. Netley Abbey.—Pocket Books, No. 110 (*Suttaby's Le Souvenir*, P. 1851). The ruins of this well-known abbey are shown from the interior. "Only its ruins, covered with ivy, and embowered in wood, are now remaining. . . The name of the founder is not exactly known, but Henry III. is generally supposed to have raised the pile. The entrance of the abbey, or fountain court, is a square enclosed by lofty walls. . . . On the right is the grand hall, leading to the chapel, whose venerable sides still boast a flight of steps that range round the building" (*Le Souvenir*, 1851). The print has a dome top when on a mount. There is no lettering, and no division of subject on the plate, which has on it also Nos. 306, 313, and 324. Probably printed for the outside of needle or handkerchief boxes and scrap-books, but cut smaller it was used also for pocket-books; the lettering then is the above title, in type, below the print, in the centre; on the left is "Baxter's Patent Oil Printing," in two lines;



NEAR FOLKESTONE, MID-DAY.

[Print No 289.



BRIGHTON CHAIN PIER IN 1847.

The above plate altered.

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[Print No. 305.

and on the right, in two lines, is "11, Northampton Square." This and the three others on the same plate were produced from eleven blocks. Originally sold at 6*d*.

SIZE, $2\frac{3}{4} \times 4\frac{1}{2}$.

Published about 1850.

On mount. C. 10*s*.

Without mount. C. 7*s*. 6*d*.

As in pocket-book. V.R. 12*s*. 6*d*.

This print is unsigned.

KENT

289. Near Folkestone, Mid-day (see illustration).—Pocket Books, Nos. 89 and 96 (*Poole's London Annual Repository*, 1847, and *The Sovereign Pocket Book*, 1847). Described as "A part of the British Channel and of the rocky rampart which girdle our Native Isle in the S.E. coast." In the bottom plate margin, in the centre, is the above title; and on the left is "Baxter's Patent Oil Printing, 11, Northampton Square," in two lines; and on the right is "From a painting by A. Clint, Esq.," in two lines. For plate see No. 309. Sometimes prints are found of No. 305 bearing this lettering, showing clearly that that print is from an alteration of this plate, as is obvious by comparing them.

SIZE, $2\frac{1}{4} \times 3\frac{5}{8}$.

Published 1847.

On mount. V.R. £3 3*s*.

Without mount. R. 15*s*.

As in pocket-book. M.R. £1.

This print is unsigned.

290. The Hop Garden.—Signed in the bottom centre, "Published July 19th, P. 1856, by G. Baxter, Proprietor & Patentee, London," in four lines. A vividly, but artistically coloured, and pretty scene in a Kentish hop-garden, showing the growing hops, and figures. It is a very favourite print. It is difficult to believe it is not a painting. The print was produced from twelve blocks. Originally sold at 1*s*. 6*d*.

SIZE, $6\frac{1}{4} \times 4\frac{1}{4}$.

Published July 19th, 1856.

On mount. V.R. £3 3*s*.

Without mount. R. £1 10*s*.

Le Blond also printed it.

This print is signed as above stated.

LONDON

291. London, from Greenwich Observatory.—Books, No. 13 (*Child's Companion*, 1848). On the left is the well-known Observatory; and on the right is the beautiful distant view of London and the river Thames. "We behold the top of Greenwich Hill, with its Royal Observatory. It was built in the reign of Charles II. by

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Sir Christopher Wren" (*Child's Companion*, 1848). The print is oval oblong. For further information see No. 242. In the bottom plate margin, in the centre, is engraved the above title ; and below that is "Printed in Oil Colours by George Baxter, Patentee, 11, Northampton Square," in two lines. Probably on the same plate as No. 242. Never on a mount.

SIZE, $3\frac{5}{8} \times 2\frac{1}{2}$, AND OF PAGE, $3\frac{1}{2} \times 5\frac{5}{8}$.

Published 1848.

M.R. 10s.

This print is unsigned.

292. Funeral of the late Duke of Wellington.—Sketched from No. 1,

P. St. Paul's, during the funeral. The cortège is seen drawing up to St. Paul's Cathedral, at 12 by the clock (November 18th, 1852). Every detail is complete, and each figure, in itself, forms a perfect miniature. There is no lettering on the plate. The print was much bought by strangers for its view of the Cathedral. In the centre of the picture the deceased Duke's charger, presumably "Copenhagen," is seen, with his master's stirrups reversed, as well as the enormous and ugly catafalque, drawn up by Queen Anne's statue. The print was produced from eight blocks. Originally sold at 1s. 6d.

SIZE, $6\frac{1}{4} \times 4\frac{1}{4}$.

On mount. M.R. £1 5s.

Published 1853.

Without mount. M.R. £1.

Le Blond.—As to a print by Le Blond, see Arctic Expedition, No. 342.

This print is unsigned.

293. Views of the Metropolis.—This print is inserted, as it has been

D. stated to be by Baxter. As the centre view is the Great Exhibition it could not, therefore, have been printed before 1851. In 1850 Bradshaw & Blacklock took up a license from Baxter, and published an exact copy of this print. No plate of the subject, nor any print, was included in the 1860 catalogue of the sale of Baxter's plates and prints ; possibly some confusion has arisen with Bradshaw & Blacklock's print, as it most undoubtedly is not by Baxter. There are nine small views ; they are Royal Exchange, Mansion House, St. Paul's, The Tower, Buckingham Palace, London Bridge, Nelson Monument, London Monument, and Great Exhibition.

R. 10s.

294. The Royal Exchange (on the same plate as Nos. 160 and 164).—The

P. Exchange, the Wellington Statue, and the traffic as then in use, but unknown now, are seen. We also have a side view of the



CLAREMONT IN 1847.

A favourite residence of Queen Victoria in the early days of her reign,
and where King Louis Philippe lived when a refugee, and where he
afterwards died.

[Print No. 284.]



DUKE OF BUCCLEUCH'S RESIDENCE, RICHMOND, SURREY,
IN 1847.

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[Print No. 296.]

Bank of England. The Royal Exchange was opened in 1844. This and the other two prints on the same plate were printed from ten blocks. Originally sold at 6*d*.

SIZE, 4 × 2 $\frac{3}{4}$.

Published 1851.

On mount. R. 15s.

Without mount. M.R. 10s.

This print is unsigned.

MIDDLESEX

295. View from Harrow-on-the-Hill.—Harrow Church is seen, half hidden by trees; in the foreground are a stream, and two figures walking—these being the days before the builder had covered the ground. The plate has no lettering, but sometimes prints are found on which, in type, below the print, is “Harrow-on-the-Hill”; and on the left is “Baxter’s Patent Oil Printing”; and on the right is “11, Northampton Square.” This shows the print was used as a pocket-book illustration, but the book in which it appeared is not yet located. It is on the same plate as Nos. 283, 298, and 300. This and the three others on the same plate were produced from eleven blocks. Originally sold at 6*d*.

SIZE, 4 × 3.

Published about 1850.

On mount. M.R. 12s. 6*d*.

Without mount. M.R. 7s. 6*d*.

As in pocket-book. V.R. 15s.

This print is unsigned.

SURREY

296. Duke of Buccleuch’s residence, Richmond (see illustration).—This well-known mansion is shown, and there are boats and swans on the river in front of it. It is a pocket-book illustration, but the book in which it appeared is not yet located. In style and colouring it is very similar to No. 284, but dissimilar to most of Baxter’s other pocket-book illustrations. In the bottom plate margin, engraved, on the left, in two lines, is “Baxter’s Patent Oil Printing, 11, Northampton Square”; and in the centre, in one line, is the above title; and on the right is “From a Painting by S. Fisher,” in two lines.

SIZE, 2 $\frac{3}{8}$ × 3 $\frac{5}{8}$.

Published about 1848.

On mount, if ever so published. V.R. Price a matter of arrangement.

Without mount. V.R. £3 10s.

As in pocket-book. V.R. £4 4s.

This print is unsigned.

297. Surrey Zoological Gardens, Exhibiting a view of Edinburgh.—Books, No. 11 (*Child's Companion*, 1846). An upright oblong print. In the foreground are animals and birds. "The background represents the old castle and part of the town of Edinburgh, which was exhibited in such a manner that it seemed to the spectator as though he were really looking on that ancient city" (*Child's Companion*, 1846). It is an interesting print for those old enough to remember these now long since abolished gardens, where our grandparents, perhaps, spent many happy hours at Jullien's concerts, and our parents enjoyed the fireworks. Probably on the same plate as No. 280. Under the print is the above title, in two lines; and below that, on the right, is "Baxter's Patent Oil Printing, 11, Northampton Square," in two lines. For further information see No. 242. Never on a mount.

SIZE, ABOUT 4×3 , AND OF PAGE, $3\frac{1}{2} \times 5\frac{1}{2}$.

Published 1846.

R. £1 1s.

This print is unsigned.

298. Richmond Bridge.—An interesting little print. The Thames runs P. from left to right; in the distance is the bridge; pedestrians are on the tow-path, waiting for the ferry. The old city state barge *Maria Wood* is seen. Richmond, in Baxter's day, was a more fashionable resort than in our own. The plate has no lettering, and has also on it Nos. 283, 295, and 300. This print and the three others on the same plate were produced from eleven blocks. Originally sold at 6d.

SIZE, $2\frac{7}{8} \times 4$.

On mount. V.R. £1 1s.

Published about 1850.

Without mount. R. 12s. 6d.

This print is unsigned.

299. View from Richmond Hill. Morning.—Books, Nos. 22 and 25 (Mary Elliott's *Juvenile Tales*, and Ellis' *Richmond and Other Poems*). This well-known view is shown. The donkeys and figures in the foreground stand, possibly, on the spot where the celebrated terrace now is. The design is somewhat similar to No. 300, but the colouring is quite different from any other of Baxter's prints, except, perhaps, Nos. 284 and 296. In the bottom plate margin, engraved in the centre, is the above title; and on the right, in two lines, is "Baxter's Patent Oil Printing, 11, Northampton Square." In the body of the print, on the right, is "H. Warren," which is the artist's name. Never on a mount.

SIZE, 5×3 .

Published 1845.

M.R. 10s.

This print is unsigned.



TWO STRIPS SHOWING THE PRINTS OF THE LOVERS' SEAT, HASTINGS; THE DRIPPING WELL, HASTINGS;
AND BEN NEVIS, SCOTLAND.

As they originally appeared, and as the plates were afterwards altered.

299a. View from Richmond Hill. Morning.—Exactly the same as 299, except that the artist's name, "H. Warren," is omitted from the print.

M.R. 10s.

300. View from Richmond Hill.—This well-known and beautiful view is shown, and on the river in the distance are seen boats. There is no lettering on the plate, which has also on it Nos. 283, 295, and 298. This and the three others on the same plate were produced from eleven blocks. This print is quite different from No. 299. Originally sold at 6*d*.

SIZE, $2\frac{7}{8} \times 3\frac{7}{8}$.

Published about 1850.

On mount. R. 15s.

Without mount. M.R. 10s.

This print is unsigned.

SUSSEX

301. Dripping Well, Hastings (see illustration).—Signed on the ground, on the left, "Baxter's Patent Oil Printing," in two lines. Three figures are shown at the well-known well; there is a lady on the right, in contemplative mood, with a dog (this, cut out, was a favourite needle-box print); on the left are four seated figures; and in the centre is a lady, in a red cloak, with a baby. The stream (with boulders in it) runs down the centre of the print. In all probability the drawing of this print was not accurate, hence No. 302. It is on the same plate as Nos. 303 and 320. In the bottom plate margin, in the centre, is the above title, in one line; and under that is "Designed, Engraved, Printed, & Published by G. Baxter, Patentee, 11, Northampton Square"; and on the right is "(Entered at Stationers' Hall)"; and above that is "Jany. 15th, 1850." For further information see Nos. 133 and 320. Originally sold at 6*d*.

SIZE, $2\frac{3}{4} \times 4\frac{1}{8}$.

Published, January 15th, 1850.

On mount. M.R. 15s.

Without mount. M.R. 10s.

This print is signed as above stated.

302. Dripping Well, Hastings (another variety) (see illustration).—Similar to No. 301, except that this print is without signature of any kind, the three figures at the well, the four on the left, and the boulders in the water are missing, the well is different, and there is additional foliage. The plate shows obvious signs of extensive

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alteration, and, although it may be more accurate, is not so tasteful as No. 301. For further information see Nos. 133 and 320.

SIZE, $2\frac{3}{4} \times 4\frac{1}{8}$.

Published 1850.

On mount. V.R. £2 2s.

Without mount. R. £1.

This print is unsigned.

303. Lovers' Seat, Hastings (see illustration).—Signed on the left, in the ground, "Baxter's Patent Oil Printing," in two lines. Hastings, in Baxter's day, when there were fewer seaside resorts, was a more fashionable place than in ours; two of its attractions were then, as now, the "Lovers' Seat," and the "Dripping Well." In the left distance in this print are shown the sea, ships, the shore, and figures on it, lit up by the setting sun. In the foreground is a picnicing party, and behind them is the "Lovers' Seat," where a young couple are having their future described by the well-known fortune-teller. It is on the same plate as Nos. 301 and 320. In the bottom plate margin, in the centre, is engraved the above title, and otherwise there is the same lettering as on Nos. 301 and 320. See Nos. 133 and 320 for other details. Originally sold at 6d.

SIZE, $2\frac{5}{8} \times 4\frac{1}{8}$.

Published 1850.

On mount. M.R. 15s.

Without mount. M.R. 10s.

This print is signed as above stated.

304. Lovers' Seat, Hastings (another variety) (see illustration).—Same as No. 303, except that it has no signature, and there is no setting sun. The ships and "Lovers' Seat" are slightly varied; there are no shore or distant figures; the two central persons shown in the foreground of the other print (No. 303) are absent; and more vegetation is added. Why Baxter so completely altered the plate is not clear. See Nos. 133 and 320 for plate and other details.

SIZE, $2\frac{5}{8} \times 4\frac{1}{8}$.

On mount. V.R. £2 2s.

Without mount. R. £1.

This print is unsigned.

305. Brighton Chain Pier (see illustration).—The same print, practically, as No. 289, but with the addition of the pier and some detail. There are no plate marks applicable to this print, the lettering to this and No. 289 being the same. Though it is possible that all the lettering, at a later date, was taken from the plate, yet prints are occasionally found with that of the other print. For plate see No. 309. It was probably used for one of Suttaby's pocket-

books, but the one containing it has not yet been located. This print will be of interest to many who remember the old Chain Pier. Baxter, as we know, spent part of his early years at Brighton, and one of his first drawings was of this structure at the time it was built. The plates of this print, Bolton Abbey, and Lake Garda were the only ones of the small landscapes Le Blond had, but as he had not the blocks he could not print from them. Originally sold at 6*d*.

SIZE, $2\frac{1}{4} \times 3\frac{3}{4}$.

Published about 1850.

On mount. V.R. £2 2s.

Without mount. R. 17s. 6*d*.

This print is unsigned.

WARWICKSHIRE

306. Warwick Castle.—Pocket Books, No. 110 (Suttaby's *Le Souvenir*, P. 1851). The river Avon is seen running down the centre of the print, on which are a boat and some swans; the castle is in the distance. "Warwick Castle . . . is situated on a rock, forty-five feet above the level of the Avon; and is one of the most complete and magnificent examples of the Baronial architecture of the middle ages. . . . To the left appears what is called Cæsar's Tower, 147 feet in height" (*Le Souvenir*, 1851). There is no lettering and no division of subjects on the plate, which has also on it Nos. 288, 313, and 324. Usually, when on a mount, the print is dome-shape. The print, when in the pocket-book, is cut smaller, and has lettering in type. Originally sold at 6*d*. This and the three others on the same plate were produced from eleven blocks.

SIZE, $2\frac{7}{8} \times 3\frac{1}{2}$.

Published about 1850.

On mount. M.R. 10s.

Without mount. C. 7s. 6*d*.

As in pocket-book. V.R. 15s.

This print is unsigned.

WESTMORELAND

307. Brougham Castle.—Pocket Books, Nos. 104 and 109 (*Carnan's Ladies' Complete Pocket Book*, 1858, and *Le Souvenir*, 1850). The castle is seen high up on the left; the river Lowther runs down the centre of the print, and a man driving cattle is in the foreground. Seeing Baxter's connection with Lord Brougham this print would be of interest to both. In the bottom plate margin, in the centre, is the above title; on the right is "From a painting by J. Varley," in two lines; and on the left is "Baxter's Patent

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Oil Printing, 11, Northampton Square," in two lines. For plate see No. 314. Originally sold at 6*d*.

SIZE, $2\frac{3}{8} \times 3\frac{3}{4}$.

Published about 1850.

On mount. M.R. 10*s*.

Without mount. M.R. 7*s*. 6*d*.

As in pocket-book. R. 10*s*.

This print is unsigned.

YORKSHIRE

308. Bolton Abbey (see illustration).—Pocket Books, Nos. 106 and 111

P. (Suttaby's *Le Souvenir*, 1847, and *Poole's Select Pocket Remembrancer*, 1847). This venerable and well-known abbey is seen in the distance; the river runs from right to left; two recumbent figures on the bank are on the right. In the bottom plate margin, in the centre, is the above title; on the right is "From a painting by C. F. Buckley, Esq.," in two lines; and on the left is "Baxter's Patent Oil Printing, 11, Northampton Square," in two lines. This print, with the other two on the same plate, was produced from eight blocks. For plate and other details see No. 309. Originally sold at 6*d*.

SIZE, $2\frac{5}{8} \times 3\frac{5}{8}$.

Published 1847.

On mount. R. £1.

Without mount. M.R. 15*s*.

As in pocket-book. R. 17*s*. 6*d*.

This print is unsigned.

309. View near Ilkley (see illustration).—Pocket Books, No. 105 (*Marshall's*

P. *Cabinet of Fashion*, 1847). The river Wharfe runs down the centre of the print, and cattle are seen standing in the water. In the bottom plate margin, in the centre, is the above title; on the left is "Baxter's Patent Oil Printing, 11, Northampton Square," in two lines; and on the right is "From a painting by C. F. Buckley, Esq.," in two lines. Originally on the same plate as Nos. 152, 156, 289, 308, and 325, but some were detached; and at the sale of 1860 there were only three on one plate, viz. No. 289 ("Folkestone, Mid-day"), afterwards altered to "Brighton Chain Pier," No. 308 ("Bolton Abbey"), and No. 325 ("Lake Garda"). This print, with the other two on the same plate, was produced from eight blocks. Originally sold at 6*d*.

SIZE, $3\frac{1}{2} \times 2\frac{1}{4}$.

Published 1847.

On mount, if ever so published. V.R. Price a matter of arrangement.

Without mount. V.R. £2 10*s*.

As in pocket-book. V.R. £3 3*s*.

This print is unsigned.



BOLTON ABBEY, YORKSHIRE.

[Print No. 308.]



VIEW NEAR ILKLEY, YORKSHIRE.

[Print No. 309.]

VIEWS IN WALES, INCLUDING THE WYE

310. Bala Lake, N. Wales.—Pocket Books, No. 109 (*Le Souvenir*, 1850).

The whole of this beautiful lake is shown, with the distant mountains. On a prominence in the foreground are a sailor nursing a child, and other figures; and on the right are cattle in the water. In the bottom plate margin, engraved in the centre, is the above title; on the right is "From a Painting by W. S. Lacey," in two lines; and on the left is "Baxter's Patent Oil Printing, 11, Northampton Square," in two lines. For plate and details see No. 314. Care should be taken to secure a good print, as they vary in quality. Originally sold at 6d.

SIZE, $3\frac{1}{4} \times 2\frac{3}{8}$.

Published about 1850.

On mount. R. 15s.

Without mount. M.R. 7s. 6d.

As in pocket-book. M.R. 10s.

This print is unsigned.

311. Llangollen.—The River Dee is seen rolling its turbulent waters

P. over its wide and rocky bed on its way to Bala Lake. Two men are fishing on the left; in the distance the renowned and ancient bridge over the river, with its four irregular, narrow-pointed arches, is shown; on the right is a man on horseback; and in the distance are the well-known conical hill and "Crow Castle." The merit of the print is much enhanced by looking at it through a lens. For plate see No. 322. It is usually dome-shape when on a mount, and is companion print to "Cader Idris." The plate has no division of subject; the prints run into each other. This and the three others on the same plate were produced from eleven blocks. This print was used as a pocket-book illustration. Originally sold at 6d.

SIZE, $2\frac{1}{4} \times 3\frac{7}{8}$.

Published about 1850.

On mount. M.R. 10s.

Without mount. C. 7s. 6d.

As in pocket-book. R. 12s. 6d.

This print is unsigned.

312. Cader Idris.—The view of this mountain, which is seen in the dis-

P. tance, is probably taken from the Dolgelly road. On the right is a rustic bridge, with two figures crossing it. For plate see No. 322. When on a mount it is usually dome-shape, and is companion print to "Llangollen." The plate has no divisions for the prints, which run into one another. This and the three others

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on the same plate were produced from eleven blocks. Originally sold at 6*d.*

SIZE, $2\frac{3}{4} \times 3\frac{7}{8}$.

On mount. M.R. 10*s.*

Published about 1850.

Without mount. C. 7*s.* 6*d.*

This print is unsigned.

- 313. River Tiefy, Cardiganshire.**—Pocket Books, No. 110 (*Le Souvenir*, P. 1851). “The river Teifi or Teivi has its rise in a small lake of the same name, in the county of Cardigan, near the Abbey of Strata Florida, a few miles to the southward of the Severn and Wye rivers. Shortly before its influx into the sea it passes by the small town of Kilgerran, which is remarkable for the fishery carried on there by means of coracles” (*Le Souvenir*, 1850). The mountains are seen in the distance, and a man is driving four cows into the water on the left. There is no lettering on any part of the plate, and no division of subject; the prints run into one another. There is also on the same plate Nos. 306, 288, and 324. When on a mount the prints are usually cut dome-shape; when used for pocket-book illustrations they are cut smaller, and have lettering, in type, as follows: in the centre is “River Teifi” [*sic*]; on the right is “Baxter’s Patent Oil Printing”; and on the left is “11, Northampton Square.” This print and the three others on the same plate were produced from eleven blocks. Originally sold at 6*d.*

SIZE, 4×3 .

On mount. M.R. 12*s.* 6*d.*

Published about 1850.

Without mount. M.R. 7*s.* 6*d.*

As in pocket-book. V.R. 15*s.*

This print is unsigned.

- 314. Welsh Drovers** (see illustration). — Pocket Books, No. 100a (*Marshall’s Ladies’ Fashionable Repository*, 1850). “The banks rise abruptly from the water, and are clothed with forests, broken into cliffs. In some places they approach so near, that the river occupies the whole immediate space, and nothing is seen but wood, rocks, and water; in others they alternately recede, and the eye catches an occasional glimpse of hamlets, ruins, and detached buildings, partly seated on the margin of the stream, and partly on the rising grounds; the general character of the scene, however, is wildness and solitude” (*Ladies’ Fashionable Repository*, 1850). The Wye runs down the centre of the print, and cattle are seen crossing, with two men on horses, and one walking. Engraved in the bottom plate margin, in the centre, is the

ABBEVILLE.

[Print No. 330.

WELSH DROVERS CROSSING THE WYE.

[Print No. 314.

11-11-11

11-11-11

11-11-11

11-11-11



Print No. 330.



Print No. 314.

above title; and on the left, in two lines, is "Baxter's Patent Oil Printing, 11, Northampton Square"; and on the right, in two lines, is "From a painting by J. Tennant." A very beautiful little print, which is on the same plate as Nos. 270, 285, 307, 310, 315, 318, and 338. Originally sold at 6*d*.

SIZE, $2\frac{3}{8} \times 3\frac{3}{4}$.

Published about 1850.

On mount. R. 15s.

Without mount. M.R. 10s.

As in pocket-book. M.R. 12s. 6*d*.

This print is unsigned.

315. Tintern Abbey.—Pocket Books, No. 109 (*Le Souvenir*, 1850). This roofless but most majestic abbey, perhaps the most picturesque object on the Wye, is shown in the distance; by the aid of a lens, some of its beautiful Gothic proportions can be seen, as well as its ruined walls and the decaying tracery of its windows. In the foreground is a man sitting on a rock patting a dog, and another is fishing; there are sheep on the right. In the bottom plate margin is engraved, in the centre, the above title; on the left, in two lines, is "Baxter's Patent Oil Printing, 11, Northampton Square"; and on the right is "From a Painting by W. S. Lacey," in two lines. For plate see No. 314. Originally sold at 6*d*.

SIZE, $2\frac{3}{8} \times 3\frac{3}{4}$.

Published about 1850.

On mount. R. 17s. 6*d*.

Without mount. M.R. 10s.

As in pocket-book. M.R. 15s.

This print is unsigned.

316. Crucis Abbey.—Pocket Books, No. 95 (*Scripture Pocket Book*, 1851). This ruin is the same as "Valle Crucis" Abbey, and is situate in a field two miles from Llangollen. Part of the ancient structure is used as a farm building, but it is nevertheless one of the finest ecclesiastical ruins in Wales. At the west end is a beautifully ornamented arched doorway with three lancet-shaped windows. The dormitory is the hayloft of the farm building. The river is seen, and on the right are a ferry, and people landing. In the bottom plate margin, engraved in the centre, is the above title; and on the left is "Baxter's Patent Oil Printing, 11, Northampton Square," in two lines. It is the same plate as No. 279, one above the other. Originally sold at 6*d*.

SIZE, $2\frac{3}{8} \times 3\frac{7}{8}$.

Published about 1850.

On mount. V.R. £1.

Without mount. R. 12s. 6*d*.

As in pocket-book. R. 15s.

This print is unsigned.

317. View from a deserted rock-quarry on the Wye.—Sometimes called by Baxter “View of the Wye from Symonds Yatt.” It is a beautiful little print, giving a long vista of the river (which is on the left) from the quarry (which is on the right), and in which a man and a dog are walking. Used as a pocket-book illustration, but the book in which it appeared is not yet located. In the bottom margin of the plate is engraved the above title in the centre; on the left is “Baxter’s Patent Oil Printing, 11, Northampton Square,” in two lines; and on the right is “From a Painting by J. Tennant,” in two lines. On the same plate as No. 369. Originally sold at 6d.

SIZE, $2\frac{1}{4} \times 3\frac{1}{2}$.

Published about 1849.

On mount. R. 17s. 6d.

Without mount. R. 12s. 6d.

As in pocket-book. R. 15s.

This print is unsigned.

318. Water Mill on the Wye.—Pocket Books, No. 109 (*Le Souvenir*, 1850). The river runs down the centre of the print, and on its bank in the half-distance is shown the mill. Under a tree on the opposite bank, in the foreground, is a man with a dog. Note the cattle crossing the stream, the donkey, the cart coming down the road, the cattle resting in the extreme distance, and other wonders of minute work. In the bottom plate margin, in the centre, is the above title; on the left is “Baxter’s Patent Oil Printing, 11, Northampton Square,” in two lines; and on the right is “From a Painting by J. W. Allen,” in two lines. For plate see No. 314. Originally sold at 6d.

SIZE, $3\frac{1}{2} \times 2\frac{1}{4}$.

Published about 1850.

On mount. M.R. 12s. 6d.

Without mount. M.R. 10s.

As in pocket-book. M.R. 10s.

This print is unsigned.

319. The Welsh Harper.—Books, Nos. 64 and 76 (Mrs. Paxton’s *Life as It is*, and Mrs. Sherwood’s *Social Tales*). The earlier print, described under the heading of No. 6, is a chiaroscuro; this print has a keyplate, but otherwise is the same as that print. In the bottom centre of the plate margin is engraved the above title; on the left is “J. Browne Del,” in one line; and on the right is “Printed in Oil Colours by G. Baxter (Patentee), 3, Charterhouse Square,” in two lines. Never on a mount.

SIZE OF PRINT, 5×3 .

Published—by the address being Charterhouse Square—some time prior to 1843, probably about 1836; but there were later editions.

M.R. £1.

This print is unsigned.

VIEWS IN SCOTLAND

320. Ben Nevis, Scotland (see illustration).—Signed on the left, in the ground, “Baxter’s Patent Oil Printing,” in two lines. The well-known mountain and lake are seen in the distance; there are many figures dancing in the foreground, some in Highland costume. Baxter frequently cut from this print for needle-boxes. On the bottom margin of the plate is the above title, in the centre; below that is “Designed, Engraved, Printed, & Published by G. Baxter, Patentee, 11, Northampton Square”; and on the right is “(Entered at Stationers’ Hall)”; and immediately under the print, on the right, is “Jany. 15, 1850.” Originally on the same plate as Nos. 301, 303, and 133, but the last-named was detached. There were at least two varieties of the plate: one containing Nos. 301 and 303, and this print; the other, Nos. 302, 304, and 321. All three prints on the one plate are signed in identical terms; and on the other none of them are signed, but probably the plates are only altered and not new plates. The prints on the first plate are amongst the very few small prints that were signed, as most of the others were produced prior to Baxter adopting that method of distinguishing his work. It was used as an illustration, with the following verses at the foot of the card:

“And near Ben Nevis high and hoar
I’ve heard the song of mirth,
And, too, the wail of woe that o’er
The earth is oft held forth.

“But yet the sweetest song that once
Did glad the heart of man;
It is the song of innocence
That lulls all grief and pain.”

(“Song of the Pine Tree.”)

Originally sold at 6d.

Size, $2\frac{3}{4} \times 4\frac{1}{4}$.

Published January 15th, 1850.

On mount. M.R. 15s.

Without mount. M.R. 10s.

This print is signed as above stated.

321. Ben Nevis, Scotland (another variety) (see illustration).—Same as No. 320, except for a few very minute differences; and this print is unsigned. This plate bears evident traces of having been altered, but it is more marked in the other prints on it than on this.

Published 1850.

On mount. V.R. £2 2s.

Without mount. R. £1.

This print is unsigned.

322. St. Ruth's Priory.—It is somewhat doubtful where this place is.

P. The view is at night ; the ruined Priory is on the right ; and in the foreground is a gipsy fire. On the same plate as Nos. 311, 312, and 158. This print is usually, when on a mount, dome-shape, with a gold border. The prints on this plate were all probably used for the outside packets of "Baxter's Patent Pictorial note paper, containing illustrated sheets printed in oil colours," and may have been printed for that purpose, though used for other purposes also. There is no lettering on any part of the plate. This print is upright oblong. This and the three others on the same plate were produced from eleven blocks. Originally sold at 9d.

SIZE, $4\frac{1}{4} \times 2\frac{3}{4}$.

Published about 1850.

On mount. M.R. 15s.

Without mount. C. 7s. 6d.

This print is unsigned.

VIEW IN IRELAND

323. Lake Luggellaw.—Pocket Books, No. 88 (*Carnan's Ladies' Own*

P. *Memorandum Book*, 1847). This blue lake in Co. Wicklow, known also as Lough Tay, runs down the centre of the print ; there are mountains in the distance ; and on the right are two figures resting. In the bottom plate margin, in the centre, is the above title ; on the left is "Baxter's Patent Oil Printing, 11, Northampton Square," in two lines ; and on the right is "From a Painting by S. Fisher, Esq.," in two lines. On the same plate as Nos. 287, 337, 351, and 358, and a title-page scroll for a Suttaby pocket-book ; but, at the sale in 1860, there were only three subjects on the plate, Nos. 287 and 337 and the scroll being probably the three removed. This and the two others on the same plate were produced from eight blocks. Originally sold at 6d.

SIZE, $3\frac{3}{4} \times 2\frac{3}{8}$.

Published 1847.

On mount. M.R. 15s.

Without mount. M.R. 10s.

As in pocket-book. M.R. 12s. 6d.

This print is unsigned.

VIEWS ABROAD

ITALY

324. Lake Como.—Pocket Books, No. 110 (*Le Souvenir*, 1851). In

P. the middle distance is the lake, and, beyond, mountains ; in the foreground are figures—two are dancing ; the woman and child sitting on the left are the same (only smaller) as those in the

foreground in No. 334. "This lake . . . is situated in the province of Como, which forms a part of the Austrian-Lombard territory. It is 654 feet above the level of the sea, is fourteen leagues in length, and is divided into two branches by the point of Bellagio. . . . The shores of both branches are exquisitely picturesque, and . . . Como is the birthplace of Paulus Jovius, the two Plinies, Cæcilius, Clement III., Innocent XI., Canova, and Volta" (*Le Souvenir*, 1850). The print is usually mounted dome-shape. On the same plate as this print are Nos. 288, 306, and 313. The plate has no lettering. When the print is used in the pocket-book the lettering is in type, as follows: in the centre is the above title; on the left, in two lines, is "Baxter's Patent Oil Printing"; and on the right, in two lines, is "11, Northampton Square." The subjects on the plate are not divided, but run one into the other. This and the three others on the same plate were produced from eleven blocks. Originally sold at 6*d*.

SIZE, 4 × 3.

Published about 1850.

On mount. M.R. 12s. 6*d*.

Without mount. M.R. 10s.

As in pocket-book. V.R. 15s.

This print is unsigned.

325. Lake Garda.—Pocket Books, Nos. 90 and 96 (*Poole's Elegant P. Pocket Album*, 1847, and *The Sovereign Pocket Book*, 1847). This deep lake runs from right to left of print, and a mountain is in the distance; a castle—probably that once belonging to the Scaligeri, a royal family of Verona—is seen high up on the hill on the left. In the bottom plate margin, in the centre, is the above title; on the right is "From a painting by J. Crouch, Esq.," in two lines; and on the left is "Baxter's Patent Oil Printing, 11, Northampton Square," in two lines. For plate see No. 309. The colour of the sky varies a good deal in this print. This and the three others on the same plate were produced from eight blocks. Originally sold at 6*d*.

SIZE, 2½ × 3¾.

Published 1847.

On mount. R. 15s.

Without mount. M.R. 10s.

As in pocket-book. M.R. 10s.

This print is unsigned.

326. La Biondina in gondoletta.—Sometimes called by Baxter "The P. Gondoletta," and sometimes "The Gondola in Venice." An attractive oval print, with square border, of a gondola on the

Grand Canal, Venice, in which are several figures and an Italian greyhound. Used as a pocket-book illustration, but in what book is not known. In the bottom plate margin, in the centre, is the above title; on the left is "Baxter's Patent Oil Printing, 11, Northampton Square," in two lines; and on the right is "From a Painting by C. Vacher," in two lines. On the same plate as No. 366. On the mount all the print is cut away but the oval. This and the other prints on the same plate were produced from twelve blocks. Originally sold at 6d.

SIZE, AS POCKET-BOOK ILLUSTRATION, $3 \times 4\frac{1}{4}$.

„ ON MOUNT, $2\frac{1}{4} \times 3\frac{1}{4}$.

Published about 1847.

On mount. R. £1 10s.

Without mount. M.R. 17s. 6d.

As in pocket-book. R. £1 5s.

This print is unsigned.

327. Italy.—In the immediate foreground of this Piedmont valley is shown a brook; in the middle distance, quaint villas; and in the background, mountains. A typical scene of the Val d'Aosta, the most extensive valley of the Western Alps, and which, being overshadowed by the four great peaks of Mont Blanc, Monte Rosa, the Matterhorn, and the Gran Paradiso, contains a background of the noblest scenery in Europe. It was stated in the *Baxter Journal* that Baxter never printed a coloured impression—"chiaroscuro blocks cut by Le Blond's manager." This is, however, a complete mistake, but nevertheless the print is somewhat of a mystery. Neither the plate nor any print was included in the 1860 catalogue. No copy on a Baxter mount is known, but there

327a. is a print in the Author's collection (and there may be others) which bears the following engraved lettering low down on the right-hand margin below the print: "Verrex [*sic*], Val D'Aosta, Italy. Printed in Oil Colours by G. Baxter (Patentee), 3, Charterhouse Square. From a painting by G. Barnard," in three lines. This lettering, as well as the style of engraving it, being almost precisely the same as in the print of "The Landing of Columbus," "Greek Monastery," "Rafaralahy," and "View from Mission House, Bangalore," stamps the date of its production almost for a certainty as 1839-40, the date of those prints. And having the address of "Charterhouse Square" fixes it beyond question as prior to 1843. There are, however, certain sepia tints where the lettering is different; in these there is, in the centre of the margin, below the print, and not on the right-hand side, "Verres [*sic*], Val D'Aosta, Italy," and nothing else. The interpretation may be,



VERONA.

From the "Cabinet of Paintings" of 1837.

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[Print No. 42.



VERONA (EVENING SCENE).

The later print of 1850.

[Print No. 328.

that Baxter prepared a plate as a proposed illustration to some book, say an edition of Rogers' *Italy*, that it was not accepted, and, having the plate on hand, he afterwards cut off
 327b. the part containing the lettering, as, having his old address, it would not be applicable, signed the plate, and issued the print separately some time during the Franco-Italian war. This supposition is borne out by the fact that he, and not the publishers, had the plate, and although it is not certain whether it went to Vincent Brooks, it certainly passed to Le Blond. When signed, the signature is on the right-hand side, "Baxter, Patentee," but prints with the plate lettering at foot are exceedingly rare. No book with this print as an illustration has yet been discovered. The altered lettering under the print is not so easy to explain, but it may be Baxter found he had made an error in calling the place "Verres" instead of "Verrex," and, having to make an alteration, he erased the first lettering, and put the new lettering in a different position and in different words. It is a most tasteful print.

SIZE, $7\frac{3}{4} \times 6$.

Published 1839-40. Later publication probably 1859-60.

Prints in colour, with the lettering at foot, but unsigned in the body of the print. V.R. £10 10s.

Prints both signed and unsigned in the body, but without the plate lettering at foot. V.R. £5 5s.

Tints in sepi. V.R. £2 2s.

Le Blond also printed it. The plate was altered by Le Blond, bushes being added on the bottom right-hand and left-hand corners, and parts of the buildings slightly changed. Baxter's prints are refined and tasteful; Le Blond's harsh, crude, and gaudy.

One of these prints is signed as above stated; the other is unsigned.

328. **Verona (Evening scene)** (see illustration).—Music, No. 3 ("Mandolina P. Valse"). The print is somewhat similar to, but must not be confused with, the print of the same name in the *Cabinet of Paintings*. Typical Italian houses, and a bridge in the distance, are shown; there are gondolas in the foreground, on what we suppose is the river Adige. The print is signed on the gondola "Baxter, patentee," but not in the water, as is No. 329. It is usually, but not always, mounted dome-shape with a gilt border. It was used as the outside illustration for needle-boxes and handkerchief-cases. When on music, it has, in gold letters, under the print, in type, either "Printed in Oil Colours by Baxter, Patentee," or "Printed by G. Baxter, the Inventor and Patentee of Oil Colour

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Printing," so that it may have been used also for another piece of music. In the bottom plate margin are engraved the above title and "Engraved, Printed, & Published by G. Baxter, Patentee, 11, Northampton Square, from Drawings by Prout, etc. (Entered at Stationers' Hall) 1850," in one line. It is nowhere stated whether any of those in the gondola are intended to represent "Romeo and Juliet" or the "Two Gentlemen of Verona." See No. 329. This print was produced from twelve blocks. Originally sold at 2s.

SIZE, 6 × 4.

Published 1850.

On mount. M.R. £1 10s.

Without mount. M.R. £1.

On music. R. £1 10s.

Le Blond also printed it.

This print is signed as above stated.

329. Verona (another variety).—Signed in the water, on the right, and not on the gondola, "Printed in Oil Colours & Published by G. Baxter, Patentee, 11, Northampton Square," in three lines. Otherwise the same as No. 328. It is uncertain whether there were two plates. It may be that Baxter altered the plate, or perhaps the first broke, and he then engraved another; if so, No. 328 would be the one included in the 1860 sale, and this would be the first plate.

Published 1850.

On mount. V.R. £2.

Without mount. V.R. £1 10s.

This print is signed as above stated.

FRANCE

330. Abbeville (see illustration).—A charming little presentment of this old Normandy town. The print was used for one of the pocket-books, but the book in which it appeared is not yet located. The church is on the left; and there are some picturesque old houses shown; the river Somme is seen down the centre of the print, on which are some quaint boats. On the same plate as No. 339. In the bottom plate margin, in the centre, is the above title; and below that, in three lines, is "Printed in Oil Colours by George Baxter, Patentee, 11 Northampton Square, from a painting by H. Grillen." Le Sueur the painter and colour printer, mentioned in other parts of this volume, lived here. Originally sold at 6d.

SIZE, 3 × 2½.

Published about 1847.

On mount. V.R. £2.

Without mount. R. £1 10s.

As in pocket-book. R. £2.

This print is unsigned.



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THE RECONCILIATION.
In the days of the "Grand Monarque."

[Print No. 332.]

331. The King of the French Leaving Eu for Paris, Sepr. 12th, 1843.—An

P. illustration to one of the pocket-books, but the book in which it appeared is not yet located. A charming little print full of minute detail. King Louis Philippe's procession, as he leaves Eu after the visit of Queen Victoria and Prince Albert to him in 1843, is coming round the east end of the Cathedral by moonlight. It is on the same plate as No. 259. In the bottom plate margin, in the centre, is the above title, in three lines; and below that, in two lines, is "Sketched during the Procession by G. Baxter, Patentee of Oil Colour Printing, 11, Northampton Square." This indicates that Baxter was in France in September 1843, the year he produced the "Wreck of the *Reliance* off Boulogne," and the year he moved to Northampton Square. It has puzzled people to know why, if Baxter made his drawing in 1843, he only published the print in 1848, but it must be remembered that it was in the latter year that King Louis Philippe for good reasons took up his abode in this country, and so the subject would be of interest. This and the other print on the same plate were produced from twelve blocks. Originally sold at 6d.

SIZE, $3 \times 2\frac{1}{4}$.

Published about 1848.

On mount. R. £2 10s.

Without mount. R. £1 10s.

As in pocket-book. R. £2 2s.

This print is unsigned.

332. The Reconciliation (see illustration).—Music, No. 9 ("Jullien's

P. Album for 1852"). Two lovers, in the dress of the period of the "Grand Monarque," are seen in a garden, in which are also a fountain, a peacock, and a letter on the ground. A reconciliation is taking place between them. The plate has no lettering. Prints when on mounts have sometimes, and on music usually, a dome top, with gold border; but on some music they are cut oval. The music was advertised as "2nd edition, beautifully illustrated with an original subject after Watteau executed in oil colours by Baxter, patentee." On some music, below the print, in gold letters, in type, is "The Reconciliation. Printed in oil colours by G. Baxter, the inventor & patentee." On others it may be different. Probably from a painting. A charming print. It was produced from eleven blocks. Originally sold at 3s.

SIZE, $8\frac{1}{2} \times 6\frac{3}{4}$.

Published about 1852.

On mount. V.R. £4 4s.

Without mount. R. £3 3s.

On music. V.R. £4 4s.

Le Blond also printed it. Less depth, and cheeks without

colour; but a good print, and difficult, without experience, to distinguish from Baxter's. The white clouds in Le Blond's are different from Baxter's—they are more broken up. Our illustration is taken from a Le Blond print.

This print is unsigned.

- 333. The Fruit Girl of the Alps.**—Copied from a picture by Huet, a French artist. The damsel has a large straw hat hanging down her back, and large black bows at her neck and wrists, and carries a basket of fruit. Beyond are seen the Alps. The 1860 catalogue recommends this and Nos. 359 and 334 as a triptych, and also this and Nos. 260 and 362 as another. One of the much-sought-after set of four ladies, Nos. 260, 353, and 359 being the others. The print is reminiscent of the Franco-Italian War in 1859. The plate has no lettering. The print was produced from eleven blocks. Published just before Baxter retired, and then sold at 10s. 6d.

SIZE, $15\frac{1}{4} \times 11$.

On mount. V.R. £5 5s.

Published about 1859.

Without mount. R. £3 3s.

Le Blond also printed it. The two require very careful comparison. The most sure way is to obtain a Baxter print on a mount. Baxter's is more refined and delicate, and the ring on the lady's finger in the Baxter print is not coloured.

This print is unsigned.

SWITZERLAND

- 334. Lake Lucerne, Switzerland** (see illustration).—Signed on the path, in the centre, "Published June 20th, 1857, by G. Baxter, Proprietor & Patentee, London," in two lines. The 1860 catalogue recommends this as a triptych with Nos. 359 and 333. Probably after the painting by Turner, and so stated to be, in the *Bazaar* in 1898, in the list then published of Le Blond's prints from the Baxter plates; but if the main idea is from Turner, seeing that the two figures in front are precisely the same, except for size, as the two seated figures in the print of "Lake Como," then it may be, this print is not an exact copy of Turner's picture, which was exhibited in the Royal Academy in 1813. Whether Turner could, at that date, place a steamboat on the lake, as appears in the print, we leave our readers who may be interested, to ascertain from the history of those now familiar objects. The probability is that No. 334a is a copy of Turner's picture, and this is a "Baxter edition" of that picture. It is taken from the landing-place at



LAKE LUCERNE, SWITZERLAND.

The first plate.

[Print No. 334a.



LAKE LUCERNE, SWITZERLAND.

The altered plate.

[Print No. 334.

Fluelen, looking towards Tell's Chapel. The town is shown in the rays of the setting sun, in autumn, and market people are landing. In the bottom plate margin, engraved in the centre, is the above title. Notwithstanding this title on the plate margin, Baxter generally called the print "Switzerland," and under the title of "View in Switzerland" it was announced in the list appended to Baxter's *Pictorial Key to the Great Exhibition*, published in 1851. The print was produced from eleven blocks. Originally sold at 10s. 6d.

SIZE, 15 × 10½.

On mount. V.R. £5 5s.

Published June 20th, 1857.

Without mount. R. £3 10s.

Le Blond also printed it. There is an excellent print from Baxter's plate and blocks by him, which, when signed and complete, is equal to Baxter's; for his later prints he probably utilised Baxter's plate, but for the rest he used chromo-lithography, and these prints may be called pure chromo-lithographs, and quite inferior.

This print is signed as above stated.

334a. Lake Lucerne, Switzerland (another variety) (see illustration).—This print is without the setting sun, and is generally known by that description. The idea is mainly that of No. 334, but the two figures in the foreground, which we know in the print of "Lake Como," are absent; gone also are the steamboat on the lake and some other boats, and also Baxter's signature, and there are some other smaller alterations. The colouring of the print is also different.

Date of publication unknown, but this must have been the first plate.

On mount, if ever so issued. V.R.

Price a matter of arrangement.

Without mount. V.R. £10 10s.

This print is unsigned.

335. Dogs of St. Bernard (The). After Sir E. Landseer, R.A.—This is one of Baxter's largest prints. Two of the celebrated dogs are seen succouring a lost traveller, whilst priests are hastening from the Hospice also to render help. The original picture was painted when Landseer was eighteen, and was later lent by him to Baxter so that he might make his drawings; and in the 1860 catalogue it is stated to be "the only fac-simile which has ever been attempted, no opportunity ever having been afforded for the purpose of copying direct from the great original. This privilege was granted to Mr. Baxter especially by the proprietor, who has expressed himself as delighted with the extreme faithfulness of the copy. It has

lately been published, and received by the public with great enthusiasm." Baxter's print is not, however, a perfectly faithful copy. It should be noted that Baxter, very early in his career, made a wood-cut of this picture, and it is an illustration to an early book. Published about the time of the Franco-Italian War. Afterwards printed by other printers, and given away some years after as a supplement to *Bow Bells*, that print being by William Dickes. Baxter's print was produced from fourteen blocks.

SIZE, $17\frac{1}{2} \times 24$.

Published about 1859.

On mount. V.R. £9 9s.

Without mount. M.R. £5 5s.

This print is unsigned.

The Ascent of Mont Blanc.—Books, No. 6a (Baxter's *Ascent of Mont Blanc*). Four amusing, but not particularly artistic prints. With them was published a letterpress description called, "The Ascent of Mont Blanc. A series of four views Printed in Oil Colours by George Baxter. The original sketches, and the description by J. Macgregor, Esq., M.A.," which is not very interesting, but we give a few extracts. About this time Albert Smith was lecturing on his well-known ascent, made on the 20th Sept., 1855, and the subject was popular in London. In the 1860 catalogue the prints are described as "From drawings made actually on the spot by a recent traveller." The following are the names and descriptions of the four prints :

336. No. 1, The Glacier du Tacconnay.—Shows Colonel de Bathe, Lord P. Killeen, and Messrs. Albert Smith, Shuldham, ^{Howard} Russell, Fanshawe, Burrows, and Macgregor (who wrote the description), and about forty guides. The treacherous ice breaks, and nearly engulfs Tissay, the chief guide. Farther to the left is a ladder bridging a chasm. Lord Killeen, Colonel de Bathe, and Mr. Russell were all in the Crimea ; the latter was the well-known war-correspondent. "These on the left of the picture are enjoying the glorious view ; up, there is the King of Mountains ; down, there is the pretty vale of Chamouni. All the rest has been transferred to the Egyptian Hall, in London, for admiration every day."

336a. No. 2, Leaving the Grands Mulets.—"Two trusty guides went forward to test the way." "Four travellers . . . and seventeen guides, one by one, got under way, leaving about twenty others to wait until the day should light them back to Chamouni. They gave us three regular British cheers. . . . I have rummaged all the

old poets, and new albums, but I can't find a good simile for the moon as we saw it." "The hut built last summer for shelter, was now inhabited for the first time. . . . A tough little bit soon came for us, about the height of St. Paul's, and to be climbed up zig zag."

336b. No. 3, The Mur de la Côte.—"The Mur de la Côte would not do

P. to begin with ; but when you come to it at this stage of the journey it must be done. The precipice is steep and deep, but there is no escaping the traverse of its edge. Snow here becomes ice, and it is roughened by little ledges which enable the foot to get hold ; or where it cannot thus do so, you tread in a cut made with the axe."

336c. No. 4, The Summit.—"See that hero at the bottom of the picture.

P. He positively never reached the top, and Mr. Baxter has fixed him for ever where he is now ; his last steps were made in a minute each, with ten minutes between them to rest." "The highest point in Europe. More earth to be seen from hence than ever again by any of us! . . ." "There is Italy, and the Grand Duke weeding the bookstalls. We can't see King Bomba of Naples, for he is inspecting his prisons. The Pope is in secret consistory, also invisible. Look at France ; brave ally, we greet you ! That dim blue line is Austria, but the atmosphere is not free thereabouts. Bravo ! little Switzerland, you look as large from this as Zwinglius made you."

*Macgregor
Shuldham
Kehill (Layman)
Kegan, Newman
Barnes (Bulfinch)
Hotel de la Ville
Chambers*

There is no lettering on the plates. The prints were produced from sixteen blocks and four plates, four blocks to each plate. Originally sold at 6s. the set.

SIZE OF EACH, $4\frac{1}{4} \times 6$.

On mounts. The set. R. £3 3s.

Published 1855.

Without mounts. The set. M.R. £2 2s.

Le Blond also printed them. Le Blond's are chalky, gaudy, and entirely lacking the ivory-like surface of Baxter's, and with no depth of colour.

All these prints are unsigned.

GERMANY, AUSTRIA, HOLLAND, SPAIN, AND ELSEWHERE IN EUROPE

337. Nuremberg, Bavaria.—Pocket Books, No. 106 (*Le Souvenir* 1847).

A delightful little print of the birthplace of Albert Dürer, and showing the well, church, and some of the interesting old buildings of this quaint and picturesque art town. The print is full of detail. In the bottom plate margin, engraved in the centre,

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is the above title ; on the right is "From a painting by S. Prout, Esq.," in two lines ; and on the left is "Baxter's Patent Oil Printing, 11, Northampton Square," in two lines. For plate see No. 323.

SIZE, $3\frac{3}{8} \times 2\frac{3}{8}$.

Published 1847.

On mount, if ever so published. V.R. Price a matter of arrangement.

Without mount. V.R. £2 2s.

As in pocket-book. V.R. £3 3s.

This print is unsigned.

338. Stolzenfels on the Rhine.—Pocket Books, No. 97 (*The Sovereign Pocket Book*, 1858). On the right is the Rhine ; in the centre is the ruined castle ; and on the left are soldiers and other figures. This is a wonderful little print ; viewed under a lens an immense range of landscape is visible ; no detail however minute seems omitted. In the bottom plate margin, engraved in the centre, is the above title ; on the right is "From a painting by W. S. Lacey," in two lines ; and on the left is "Baxter's Patent Oil Printing, 11, Northampton Square," in two lines. On the same plate, with others, as No. 314, which see. The Stolzenfels was visited by Queen Victoria in 1845, and it was here she heard Jenny Lind for the first time. Originally sold at 6d.

Published about 1850.

On mount. M.R. 12s. 6d.

Without mount. M.R. 8s. 6d.

As in pocket-book. M.R. 10s.

This print is unsigned.

339. River Scene, Holland.—A delicate and very favourite little print of a Dutch river, and is an illustration to one of the pocket-books, but the book in which it appeared is not yet located. It is on the same plate as No. 330. In the bottom plate margin, engraved in the centre, is the above title ; on the left is "Baxter's Patent Oil Printing, 11, Northampton Square," in two lines ; and on the right is "From a Painting by H. Lancaster," in two lines. Originally sold at 6d.

Published about 1847.

On mount. V.R. £3 3s.

Without mount. M.R. £1 1s.

As in pocket-book. R. £1 10s.

This print is unsigned.

340. Returning from prayer.—Music, Nos. 11 and 18 ("Jullien's Album P. for 1856," and "Vespers" by Lindahl). It is signed on the left, low down, "Published Oct. 1st, 1855, by G. Baxter, Proprietor & Paten-

tee, London," in four lines. When on music it has a gold border ; and under the print, in type, in gold letters, on some, is " Printed by G. Baxter, the Inventor & Patentee of Oil Colour Printing," in one line ; and on others is " G. Baxter, Inventor and Patentee, 11 & 12 Northampton Square," and under the latter, in gold fancy letters, is " Vespers." In the bottom plate margin, engraved, is " Returning from prayer," but on the stamp on the mount is sometimes added " From a painting by Lee." The print represents a Flemish girl, Bible and beads in hand, emerging from the church door. The colouring is brilliant and pleasing. The print was produced from ten blocks. Originally sold at 1s. 6d.

Published October 1st, 1855.

On mount. V.R. £3 3s.

Without mount. M.R. £1 5s.

On music. V.R. £2 2s.

Le Blond also printed it.

This print is signed as above stated.

341. The Andalusians.—Pocket Books, Nos. 107 and 111 (*Le Souvenir*, 1848, and *Poole's Select Pocket Remembrancer*, 1848). It is a charming and rare print, representing two Spanish ladies seated on the ground, under a vine. "The Andalusians take precedence of all the women in Spain in point of beauty, grace, and vivacity . . . the duskiness of their complexions

"Is but the embrowning of the fruit, that tells
How rich within the soul of sweetness dwells."

(*Le Souvenir*, 1848.)

In the bottom plate margin, in the centre, is the above title ; and under that is " Printed in Oil Colours by George Baxter, Patentee, 11, Northampton Square, from a Painting by Miss F. Corbaux," in three lines.

SIZE, 3 × 2½.

Published about 1848.

On mount, if ever so published. V.R. Price a
matter of arrangement.

Without mount. V.R. £3 10s.

As in pocket-book. V.R. £5 5s.

This print is unsigned.

VIEWS OUT OF EUROPE

342. The Arctic Expedition in Search of Sir John Franklin.—An effective and interesting, if not very artistic print. Of the three expeditions sent out about this time, this print probably represents that of the *Enterprise* and *Investigator*, under Sir John Ross, which sailed in 1848. In May 1849 Sir John and party set out on an exploring

expedition, and experienced the incident with the polar bears here depicted. The relief ships are seen in the distance. Baxter has obtained colour effects by adding an aurora as a background to the ice. A panorama was exhibited of this event, in Leicester Square in 1850. Originally sold at 3s.

SIZE, 8 × 6 $\frac{3}{8}$.

Published 1850.

On mount. V.R. £2 2s.

Without mount. M.R. £1 5s.

This print is unsigned.

Le Blond.—As to a print by Le Blond, it has been alleged that this was reproduced by Le Blond, as well as the large “First Impressions,” No. 159; “Crystal Palace, Sydenham,” No. 191; “Review of the Fleet,” No. 197; “Charge of Troops at Windlesham,” No. 198; “Prince Albert in Uniform of 11th Hussars,” No. 210; “The Prince of Wales [The late King Edward VII.] at Windsor,” No. 212; “Sir Robert Peel,” No. 220; “Nelson,” No. 222; “Napoleon I.” No. 224; “Wesley,” No. 230; “Dover Coast,” No. 254; “Funeral of the Duke of Wellington,” No. 292; and “The Queen—hand on table,” No. 208. The first and last mentioned prints are dealt with under their headings, but for the rest the reader is referred to Chapter V. and the list at the end; he will there see that for the prints of Nos. 191, 197, 198, 208, 254, and 292 Le Blond never had the blocks, and unless he had new ones made—which we do not think he did—he could not print in colours from these plates. As to Nos. 220 and 222, prints from the plate, without any colours from the blocks, will often be found, bearing on the right-hand bottom corner, in the body of the print, the signatures of both Baxter and Le Blond, and sometimes these may be seen coloured over by hand in water colour, but we have never seen any completed prints in oil colours we should say were not by Baxter, and we doubt if there are any. As to No. 212, we have never seen a Le Blond print of this, but on looking at the Möckler reprint it is perfectly obvious that Baxter’s signature has been erased from the plate, and we can hardly imagine for what reason, unless it was by Le Blond, because he either did, or did intend to print from it. We do not think there are Le Blond prints of Nos. 210, 224, or 230. It will then be said, “Why then in the Le Blond catalogue of ‘Patent oil pictures,’ set out in Chapter V., are these prints included, if he did not print them?” Our answer is, that Le Blond took the Vincent Brooks catalogue, and copied it, meaning to print all the prints set out in it and in

his own catalogue, copied from it, but that for some reason he was not subsequently able to do so.

343. Chimborazo.—Books, No. 34 (Humboldt's *Views of Nature*).

This great snowcapped mountain is shown in the distance, and in the intervening plain are figures, animals, and cactus-plants. In the bottom margin of the plate is, engraved in the centre, the above title; and on the right is "Baxter's Patent Oil Colour Printing, xi. Northampton Square," in two lines. The print is taken from a sketch by the author of the book for which it is an illustration. Some prints have an intense blue for the sky; and some have other hues, and the base of the mountain also varies in colour. Never found on a mount.

SIZE, $3\frac{1}{4} \times 5\frac{5}{8}$.

Published 1850.

C. 10s.

This print is unsigned.

344. The Circassian lady at the bath.—Signed on the right, in the water,

P. "Printed in Oil Colours by G. Baxter, Patentee, xi., Northampton Square," in three lines. The nude was very exceptional with Baxter; it did not suit the age, nor his missionary friends. The lady is seen gracefully stealing her way through the rushes into the water. In the bottom plate margin are the above title and "Engraved, Printed, & Published by G. Baxter, Patentee, 11, Northampton Square (Entd. at Stationers' Hall), 1850, from a Painting by Wingael," in one line. There are some prints (probably proofs) without the marginal lettering. This print was produced from twelve blocks. Originally sold at 2s.

SIZE, $6 \times 4\frac{3}{8}$.

Published 1850.

On mount. R. £1 15s.

Without mount. R. £1 1s.

Le Blond also printed it.

This print is signed as above stated.

345. View in Madeira (see illustration).—Pocket Books, No. 91 (*Scripture Pocket Book*, 1847). The stream runs to left through a rocky gorge; on the path on the right are figures and trees; and in the background are mountains. In the bottom plate margin, in the centre, is the above title; and on the right, low down, is "Baxter's Patent Oil Printing, 11, Northampton Square," in two lines. The print is upright oblong, and is nearly the same as No. 137 (3),

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only the landscape is reversed and the print is larger. There were missionary troubles in this island about this time.

SIZE, $3\frac{1}{2} \times 2\frac{1}{2}$.

Published about 1847.

On mount, if ever so published. V.R. Price a matter of arrangement.

Without mount. V.R. £6 6s.

As in pocket-book. V.R. £8 8s.

This print is unsigned.

346. The Mountain Stream. (Indians reposing.)—Signed in the water, P. on the extreme left, "Published Feby. 25, 1856, by G. Baxter, Proprietor & Patentee, London," in four lines. A gorgeous scene of Indian vegetation; the stream is shown running along a rocky bed strewn with débris of fallen timber and huge stones. The 1860 catalogue recommends this and Nos. 365 and 368 as a triptych, and also this and Nos. 275 and 106 as another. Taken from a painting which was from a drawing made on the spot, and is said by the same catalogue to realise "all the sublime effects peculiar to those countries." On the right are two Indian women reposing; one of them is playing with a child. In the bottom plate margin is engraved the above title. This print was produced from eleven blocks. Originally sold at 10s. 6d.

SIZE, $14\frac{3}{4} \times 11$.

Published February 25th, 1856.

On mount. M.R. £3 3s.

Without mount. M.R. £1 15s.

Le Blond also printed it.

This print is signed as above stated.

347. Temples of Philæ, Egypt.—Pocket Books, No. 92 (*Scripture Pocket Book*, 1848). The Nile runs across the print, which shows the celebrated and now almost lost temples, on the farther bank. On this side are seen camels and other figures; on the extreme right is a caryatid. Engraved in the bottom plate margin, in the centre, is the above title; on the left is "Baxter's Patent Oil Printing," in one line; and on the right is "11, Northampton Square," in one line. This print is now of considerable interest.

SIZE, $2\frac{3}{8} \times 3\frac{7}{8}$.

Published 1848.

On mount, if ever so published. V.R. Price a matter of arrangement.

Without mount. V.R. £2 10s.

As in pocket-book. V.R. £3 3s.

This print is unsigned.

EXTERIORS AND LANDSCAPES—PLACE NOT DEFINED

348. The Belle of the Village.—Music, Nos. 2 and 10 ("Belle of the Village Valse" and "Jullien's Album for 1855"). Signed low

down, on the right centre, "Published, Octr. 7, 1854, by G. Baxter, Proprietor & Patentee, London," in four lines. A rustic damsel rests on the ground; she has a sickle in her hand. The cart in the distance, the corn at her side, the poppies and cornflowers in her hand and hat, all denote it is harvest-time. Taken from a painting by Louis. In the bottom plate margin, engraved in one line, is "The Belle of the Village—Engraved, Printed, & Published, October 7th, 1854, by George Baxter, the Inventor & Patentee of Oil Colour Picture Printing, 11 & 12 Northampton Square, Entered at Stationers' Hall," in one line; and when on music there is printed on some, in gold letters, under the print, "Printed in Oil Colours by G. Baxter, the Inventor and Patentee"; but on others there is "Belle of the Village," under the print only, in large type. Mr. Möckler says in the *Baxter Journal* (Part III.) that "unsigned prints, which must be called proofs, are sometimes found." This, however, is open to question. The print was produced from eleven blocks. Originally sold at 3s.

SIZE, $8\frac{1}{2} \times 6\frac{1}{2}$.

Published October 7th, 1854.

On mount. R. £2 10s.

Without mount. M.R. £1 10s.

On music complete. R. £2 12s .6d.

Le Blond also printed it.

This print is signed as above stated.

349. "Come, pretty Robin."—Signed in the centre, below the window-sill,

P. "Published July 11th, 1857, by G. Baxter, Proprietor & Patentee, London." A little damsel leans out of a casement window, and, with a saucer of bread and milk, tries to persuade a robin to be caught and enter a cage, but he does not "see it." In the bottom plate margin, in the centre, is the above title. The print is most likely from a painting, was probably in the nature of a Christmas card, and was produced from nine blocks. Originally sold at 1s. 6d.

SIZE, $6 \times 4\frac{1}{4}$.

Published July 11th, 1857.

On mount. M.R. £1 10s

Without mount. M.R. £1.

Le Blond also printed it.

This print is signed as above stated.

350. "Copper, your honour?"—Companion to No. 360. Signed on the

P. right-hand side, in the ground, "Published Augst. 10, 1853, by George Baxter, Proprietor & Patentee, London," in four lines. A ragged, bareheaded urchin, crossing-sweeper broom in hand, solicits a copper. The 1860 catalogue describes it as "the portrait of a

character well known in the London streets." This and Nos. 360 and 267 may perhaps be considered the three most popular of Baxter's smaller prints. In the bottom plate margin, in the centre, is the above title. Probably either a copy of, or adapted from, a picture, as it will be seen Baxter does not claim it as his design. Occasionally it has a dome top and gold border. This print was produced from eight blocks. Originally sold at 1s. 6d.

SIZE, $6 \times 4\frac{3}{8}$.

On mount. C. £1 15s.

Published August 10th, 1853.

Without mount. C. £1 5s.

This print is signed as above stated.

- 351. Crossing the Brook** (see illustration).—Pocket Books, Nos. 96 and P. 106 (*The Sovereign Pocket Book*, 1847, and *Le Souvenir*, 1847). It is a charming little oblong print of a "child of the country" and her dog crossing a stream and

"Wandering forth to see
The flowers which most delight the bee,
The green wood, stream, and shady pool
Where troutlets leap, when the day is cool."

(*Le Souvenir*, 1847.)

Sheep are seen grazing under the trees in the background. Engraved in the bottom plate margin, in the centre, is the above title; on the left is "Baxter's Patent Oil Printing, 11, Northampton Square," in two lines; and on the right is "From a painting by R. Westall, R.A." in two lines. The picture was lent to Baxter by R. Harrild, Esq. For plate and details see No. 323. The prints vary considerably in tone, occasioned by the dark or light first tints from the plate. This print, with the two others on the same plate, was produced from eight blocks. Originally sold at 6d.

SIZE, $3\frac{1}{4} \times 2\frac{3}{8}$.

On mount. R. £1.

Published 1847.

Without mount. M.R. 15s.

As in pocket-book. M.R. 17s. 6d.

This print is unsigned.

- 352. The Cornfield.**—Signed on the extreme right-hand bottom corner, P. "Pubd. Nov. 20th, 1857, Baxter, Proprietor, London," in two lines. Taken from a painting by Shayer. On the left is seen the cornfield; and on the right are a stile, and some gleaners resting on a felled tree; by it, in the distance, is the church. In the bottom

VIEW IN MADEIRA.

From a print in the possession of Mr. Walter Gerson, of St. Bride
Street, London, and kindly lent by him for reproduction.

[Print No. 345.]

CROSSING THE BROOK.

[Print No. 351.]

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LIBRARY OF THE

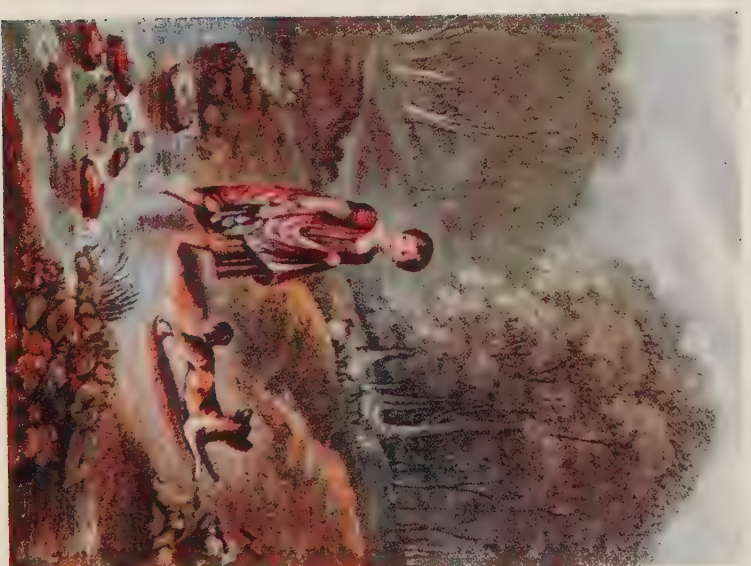


plate margin is engraved, in the centre, the above title. The print was produced from ten blocks. Originally sold at 1s. 6d.

SIZE, $5\frac{7}{8} \times 3\frac{7}{8}$.

On mount. V.R. £1 15s.

Published November 20th, 1857.

Without mount. R. £1 5s.

Le Blond also printed it.

This print is signed as above stated.

353. The day before marriage.—The 1860 catalogue recommends this,

P. No. 359, and No. 362 as a triptych. Signed on the right, "London : Published by the Proprietor, George Baxter, Patentee, 11 & 12, Northampton Square," in four lines; also

$$\left\{ \begin{array}{l} \text{" March 1st, 1854,"} \\ \text{" June 12th, 1853,"} \\ \text{" July 30th, 1853,"} \\ \text{[undated];} \end{array} \right\} \text{these dates being in one line.}$$

Some prints are undated, some have one of the 1853 dates, others the 1854 one. One of the much-sought-after set of four ladies, Nos. 260, 333, and 359 being the others. A lady is shown, in the dress of the period, sitting on the trunk of a tree, considering a letter. In the bottom plate margin are the above title and "Designed by Fanny Corbaux. Engraved, Printed, and Published, March 1st, 1854, by the Proprietor, George Baxter, the Inventor & Patentee of Oil Colour Picture Printing, 11 & 12, Northampton Square, London (Entered at Stationers' Hall)," in two lines; but the dates vary, as above. It may be that, in order that he might meet the demand for numbers of his favourite prints, Baxter had several plates of the same subject, and this may account for the different dates on this print; but the signature on the print looks nevertheless, in many cases, as if it had been altered. Neither in the 1860 catalogue nor elsewhere have we any evidence of duplicate plates. If there was only one plate, it shows how possible it was to make material alterations. The print is announced in the *Key to the Great Exhibition and Visitors' Guide to London*, 1851, as "shortly to be published." The print was produced from fourteen blocks. Originally sold at 10s. 6d.

SIZE, $15 \times 10\frac{3}{4}$.

1853 prints. On mounts. V.R. £6 6s.

Published 1853.

„ „ without mounts. V.R. £5 5s.

Undated and 1854 prints. On mounts. C. £4 10s.

„ „ „ „ without mounts. C. £3 10s.

Le Blond also printed it.—The place where Baxter's signature should be is covered over with foliage.

All these prints are signed as above stated.

354. Flora, or Flora the Gipsy Girl.—An oval print, sometimes in a gold
P. border. A smiling, dark-haired and dark-eyed girl—said to be a
 portrait of the late Miss Baxter—is shown with a circle of flowers
 twined round her neck, arms, and hair, which she has freshly gathered.
 Announced, in the 1851 *Great Exhibition and Visitors' Guide to*
London, as “shortly to be published.” It is a charming print,
 and was produced from eleven blocks. There is no lettering on
 the plate. Originally sold at 3s.

SIZE, 8 × 6½.

On mount. V.R. £4.

Published about 1852.

Without mount. V.R. £2 10s.

This print is unsigned.

355. Gathering Apples.—Books, No. 77 (*Sights in all Seasons*). An oval
 print, enclosed in an ornamental scroll, showing a man on a
 ladder, by the side of a cottage, gathering the fruit; children
 and baskets below, and landscape in the distance. On the right
 is “Baxter’s Patent Oil Printing, 11, Northampton Square,” in
 two lines, engraved. In some prints, instead of the word “Print-
 ing,” it is “Printer.” Later prints of this subject were by Kron-
 heim, and in the prints where the error occurs, the sky is formed
 by ruled lines, but in later prints this is altered. See prints
 No. 97 and 280. Never on a mount.

SIZE, ABOUT 4¼ × 3¼.

Published 1844.

M.R. 15s.

This print is unsigned.

356. Harvest Time (The Gleaners).—Signed on the left, low down, “Pub-
P. lished June 16th, 1856, by G. Baxter, Proprietor & Patentee,
 London.” The gleaners, a woman and girl, are seen resting against
 a stile; and on the right are two large trees. In the bottom plate
 margin, in the centre, is the above title, in one line. Probably
 after a picture by Shayer. Sometimes prints by G. Baxter, Jun.,
 are found. The print was produced from twelve blocks.

SIZE, 6½ × 4½.

On mount. R. £1 15s.

Published June 16th, 1856.

Without mount. M.R. £1 5s.

This print is signed as above stated.

357. Little Red Riding Hood.—She is shown in her red hood and cape,
P. and with hands folded over her basket. It is in reality a portrait
 of Lady Rachel Eveline Russell (a daughter of a Duke of Bedford,
 and afterwards wife of Lord J. W. Butler), when six years old,
 and it is probably taken from a painting by Landseer. In the

bottom plate margin is the above title, in the centre ; and on the left is "Published Dec. 9, 1856, by G. Baxter, Proprietor & Patentee, London," in three lines. The hands are drawn obviously too large. The print was produced from eight blocks. Unfaded Baxter prints are very rare. Originally sold at 1s. 6d.

SIZE, $6\frac{1}{4} \times 4\frac{1}{4}$.

On mount. R. £1 10s.

Published December 9th, 1856.

Without mount. M.R. 15s.

Le Blond also printed it. Entire absence of the colours on the lips and face, that are very marked in an unfaded Baxter. Le Blond's signature is so high up the centre of the print that it cannot be cut, but this signature is sometimes painted over, and very often the plate lettering is left on as a guarantee for the unwary that the print is a genuine Baxter print.

This print is unsigned.

358. The Little Gardeners, or Les petits Jardiniers.—Pocket Books, Nos.

P. 105 and 106 (*Marshall's Cabinet of Fashion*, 1847, and *Le Souvenir*, 1847). In the pocket-books Baxter called it "Les petits Jardiniers." A little boy is held up on a wall by his sister ; he is holding flowers over his head. In the bottom plate margin, in the centre, is "Les petits Jardiniers" ; on the right is "From a painting by E. Magnus, Esq.," in two lines ; and on the left is "Baxter's Patent Oil Printing, 11, Northampton Square." For plate and details see No. 323. The Baxter stamp bears the first above title. The print was produced from eight blocks with the two others on the same plate. Originally sold at 6d.

SIZE, $3\frac{1}{2} \times 2\frac{1}{4}$.

On mount. R. £1.

Published 1847.

Without mount. M.R. 10s.

As in pocket-book. M.R. 15s.

This print is unsigned.

359. The Lovers' letter box.—The 1860 catalogue recommends this and

P. Nos. 333 and 334 as a triptych, or this and Nos. 353 and 362. Signed on the wall, on the left, "Published August 30th, 1856, by George Baxter, Proprietor & Patentee, London," in four lines. From a painting by Jessie McLeod. A young lady, in the costume of that day, is seen placing a love-letter in the letter-box, which for the nonce is a hole in a tree. It is one of the much-sought-after set of four ladies, Nos. 260, 333, and 353 being the others. The 1860 catalogue describes it as an "interesting love episode." Engraved in the bottom plate margin is "Love's Letter Box,"

but on the Baxter stamp is the above title. The print was produced from twelve blocks. Originally sold at 10s. 6d.

Published August 30th, 1856.

On mount. M.R. £4 10s.

Without mount. M.R. £3 10s.

Le Blond also printed it.

This print is signed as above stated.

- 360. The Morning Call.**—Signed on the bottom step, on the right-hand side, “Published Sepr. 1st, 1853, by G. Baxter, Proprietor and Patentee, London” in six lines. In the bottom plate margin, in the centre, is engraved the above title. The sweep has called one snowy morning and, by the marks he has left round the knocker, and the vigour with which he is pulling the bell, is carrying out the instructions on the door to the letter, to “knock and ring”; he is also vociferously yelling his “morning call.” The house at which the sweep is, is No. 11; there is a brass plate on marked “G. Baxter, Offices No. 12.” This is generally thought to represent Baxter’s premises in Northampton Square; but the 1860 catalogue does not say so, and it is very doubtful. It is probably not an original design, nor does Baxter claim it as such. This and Nos. 350 and 267 vie with each other as being the public favourites of the smaller prints. Occasionally it has a dome top and gold border. The print was produced from eight blocks. Originally sold at 1s. 6d.

SIZE, 6 × 4 $\frac{1}{4}$.

On mount. M.R. £1 15s.

Published September 1st, 1853.

Without mount. M.R. £1 5s.

This print is signed as above stated.

- 361. Parhelia.**—Books, No. 41 (Milner’s *Astronomy and Scripture*). An illustration of the natural phenomena of mock suns as seen in England in 1698. This beautiful little print shows a river and bridge, and a city in the distance; and probably is the last print done by Baxter for Snow. Engraved under the print, in the centre of the bottom plate margin, is the above title; and below that, in one line, is “London, John Snow, Paternoster Row, 1843”; and on the right, in one line, is “Printed in Oil Colours by G. Baxter (Patentee), 3, Charterhouse Square.” Never on a mount.

SIZE, 4 $\frac{1}{2}$ × 2 $\frac{3}{4}$.

Published 1848.

V.R. £2 10s.

This print is unsigned.

- 362. The Parting Look, from a painting by E. H. Corbould, Esq.** (see illustration).—Signed on the right, “Published Feby. 6th, 1858, by



THE PATENT FOR

NO. 100,000

1880

THE PARTING LOOK.

[Print No. 362.

G. Baxter, Proprietor & Patentee, London," in four lines. From the painting called "The Parting Glance." It has been stated the scene represents Olivia, in *The Vicar of Wakefield*; but this does not seem to be the fact. The print, which represents a young lady leaving home, at the gate of which she is giving her "parting look," contains some minute work in the lace and other details. It is also said that Prince Albert took an interest in the production, and that it was at his suggestion the man carrying the portmanteau down the path on the left was inserted, as he said, the lady, under the circumstances, would certainly have luggage. This may or may not be the fact; but, as the print is avowedly from a painting, and is so stated on Baxter's stamp, it would be a great liberty to take, and the story seems very unlikely. However, for some reason, the man carrying the box was undoubtedly engraved out of the plate, but we think, as the print was originally produced, that figure appeared in it, and was not inserted afterwards. Writing to Baxter in February 1857, Mr. E. H. Corbould, the artist, quotes some lines (not from *The Vicar of Wakefield*) which he thinks applicable to his picture, and refused his leave to Baxter to copy another of his works then exhibiting in the Crystal Palace, Sydenham; and he says: "I have no sort of idea that the most accurate rendering of a work of art (so close a copy, in fact, that each print shall appear a facsimile of the original) would add to the value of the picture; but, on the contrary, my belief is that no persons could be found who would give the full price for it when perhaps they could purchase fifty copies for the same sum." We think that some disagreement between Baxter and the artist is the more likely explanation of the alteration in the plate. The letter, by implication, negatives the idea of the picture having any reference to Goldsmith's book. The plate was inserted in the 1860 catalogue, and was described as follows: "A most gorgeous picture, after the original by Corbould; a great favourite with the public; and one of the richest productions ever issued by the patentee." In the bottom plate margin is "The Parting Look." The same catalogue also recommends this and Nos. 353 and 359 as a triptych and also this and Nos. 260 and 333 as another. The plate has been printed from (probably only in black) by some one else, and Baxter's signature erased, and these prints are sometimes found hand-coloured. The print was produced from twelve blocks.

SIZE, 25 × 18½.

Published February 6th, 1858.

On mount. V.R. £9 9s.

Without mount. M.R. £7.

This print is signed as above stated.

- 363. The Parting Look** (another variety).—Same as last, except for the
P. absence of the man with the box or portmanteau; both have been
 erased, and the place where they have been eliminated from
 the plate is plainly visible.

On mount. V.R. £9 9s.

Without mount. M.R. £7 7s.

This print is signed as before.

- 364. The Parting Look** (another variety).—The same as the last two prints
 with the addition of some extra lace round the woman's neck, pro-
 duced by an alteration to, or additional block, and not by further
 engraving on the plate. The shawl or cloak carried differs in colour
 —in some prints it is red, in others brown. The bows, too, on the
 shoes are not always coloured.

On mount. V.R. £9 9s.

Without mount. M.R. £7 7s.

This print is signed as before.

- 365. Summer, after W. E. Jones.**—Companion to No. 368. Usually
P. called "The large 'Summer.'"
 It is, as Baxter's seal states, after a
 painting by W. E. Jones. The comfortable old village inn, with
 porch and figures, and knife-grinder is shown; on the right, the
 church spire is seen peeping between the trees. The plate has no
 lettering. The 1860 catalogue recommends this and Nos. 368 and
 346 as a triptych. The print was produced from ten blocks.
 Originally sold at 10s. 6d.

SIZE, 15 × 10½.

Published, Christmas 1858 or 1859.

On mount. V.R. £4 4s.

Without mount. M.R. £3.

Le Blond also printed it. Baxter's print has greater depth
 of colour and finish, and also the sign of the inn appears to have
 an inscription on it; but not so in Le Blond's. Le Blond's
 signature is in the extreme left corner, and is often coloured
 over. Le Blond's prints when complete are good, and care
 must be taken to distinguish them from Baxter's.

This print is unsigned.

- 366. Summer.**—Usually called "The small 'Summer.'"
P. An exquisite
 little print, nearly square. Two haymakers are resting on a bank,
 while a damsel sitting with them is making a nosegay, but the
 dog does not appear to be interested. No doubt it is an
 illustration to one of the pocket-books, but the book in which
 it appeared is not yet located. On the same plate as No. 326. In
 the bottom plate margin, in the centre, is the above title; on the

left is "Baxter's Patent Oil Printing, 11, Northampton Square," in two lines ; and on the right is "From a Painting by J. Noble," in two lines. This and the other on the same plate were produced from twelve blocks. Originally sold at 6*d*.

SIZE, 3 × 2½.

Published about 1847.

On mount. R. £1 10s.

Without mount. M.R. £1.

As in pocket-book. R. £1 5s.

This print is unsigned.

367. Summer Time—"Half light, half shade, she stood."—Signed on the

P. ground, on the left, "Published Dec. 1, 1856, by G. Baxter, Proprietor & Patentee, London," in two lines. A damsel in a garden, in dainty summer costume, is reaching to gather roses ; and for this reason the print is often called "Gathering Roses." It is after a painting by Edward Corbould, and is a beautiful piece of colouring when unfaded ; but all prints with cochineal colour are very susceptible to light, and so most of those seen will be found affected. The print was produced from ten blocks. Originally sold at 1*s*. 6*d*.

SIZE, 6 × 4½.

Published December 1st, 1856.

On mount. V.R. £2 10s.

Without mount. R. £1 10s.

Le Blond also printed it.

This print is signed as above stated.

368. Winter, after W. E. Jones.—Companion to No. 365. Usually called

P. "The large 'Winter.'" It is, as Baxter's stamp denotes, after a painting by W. E. Jones. The wintry view is as picturesque as the most ardent lover of the romantic or a Dutch artist could desire. The frozen pond, the fallen tree, stand out, and the landscape and whole scene are as lifelike as could be wished. The solid old church, the low thatched, comfortable cottage, and the searchers after fuel all seem to tell us it is Christmas. The well-managed red sunset proclaims that the long winter night is setting in. The plate has no lettering. The 1860 catalogue recommends this and Nos. 346 and 365 as a triptych. The haze round the setting sun generally appears to be partly handwork. The print was produced from eight blocks. This and the companion print make a delightful pair, the red glow of midsummer warmth in the one contrasting very vividly with the steel-like surface of the frozen ground and the raw atmosphere in the other. Originally sold at 10*s*. 6*d*.

Published, Christmas 1858 or 1859.

On mount. V.R. £4 4s.

Without mount. M.R. £3.

Le Blond also printed it. The pivot of distinction between the two is the haze of the setting sun; in the Le Blond print it is wholly or mostly absent and sometimes streaky. Le Blond prints too are often found highly varnished, but, even when not so, are much coarser, and generally signed on the left.

This print is unsigned.

369. Winter.—Pocket Books, No. 103 (*Carnan's Ladies' Complete Pocket Book*, 1849). Usually called "The small 'Winter.' " A pretty little oblong print of a frozen-up water-mill. In the foreground are children playing on the ice. It is on the same plate as No. 317. In the bottom plate margin, engraved in the centre, is the above title; and below that is "Printed in Oil Colours by George Baxter, Patentee, 11, Northampton Square, from a Painting by J. P. Pettitt," in three lines. Originally sold at 6*d*.

SIZE, $3\frac{3}{4} \times 2\frac{3}{8}$.

Published about 1849.

On mount. V.R. £1 5s.

Without mount. M.R. 15s.

As in pocket-book. V.R. £1 10s.

This print is unsigned.

CHAPTER XX

CATALOGUE OF SOME MISCELLANEOUS PRINTS

370. Shells and their inmates.—Books, Nos. 71 and 73 (Mary Roberts' *Conchologist's Companion* and *Shells and their Inmates*). A group of shells. Under the print, in the centre, in large letters, is "Frontispiece"; and under that, in one line, is "Printed in Oil Colours by G. Baxter (Patentee), 3, Charterhouse Square." Others, in later editions, may have the address of Northampton Square, but there would be probably earlier prints, if what we are informed is correct, that it is an illustration to Mary Roberts' book.

SIZE, ABOUT $3\frac{1}{2} \times 3$.

Published 1841.

C. 7s. 6d.

This print is unsigned.

371. Yggdrasill, the Mundane Tree.—Books, No. 39 (Mallet's *Northern Antiquities*). An allegorical design from a Scandinavian myth that the earth is in the centre of a vast ocean encircled by a great serpent holding its tail in its mouth. Under the print is "Baxter's Patent Oil Printing, 11, Northampton Square," in one line; and under that the above title, in two lines.

SIZE, ABOUT $4\frac{1}{2} \times 3\frac{1}{2}$.

Published 1847.

M.R. £1.

This print is unsigned.

372. Designs for Title-pages of Pocket Books.—Baxter executed several coloured designs for the title-pages of Suttaby's pocket-books. At the commencement of his pocket-book illustration, in 1847, he engraved six different designs on one plate for the following pocket-books: (1) *Carnan's Ladies' Complete Pocket Book*; (2) *Poole's London Annual Repository*; (3) *Carnan's Ladies' Own Memorandum Book, or Daily Pocket Journal*; (4) *Poole's Elegant Pocket Album*; (5) *The Sovereign*; and (6) *Marshall's Cabinet of Fashion*.

There were also possibly others besides the one for *Le Souvenir*. Each one has, in very minute letters, low down on the left, "Baxter," and on the right, "Patentee." In later editions this scroll is generally uncoloured; and there are then, on the left, the words "Baxter Sc."

SIZE, $4\frac{1}{2} \times 3$.

Published 1847.

V.R. £1 each.

373. Map.—Some time about 1859 Baxter effected a map (not in colours), which he called "Baxter's historical map of the victories gained by the French and Sardinian troops in Italy under the command of the Emperor Napoleon III. Executed by George Baxter, the Inventor and patentee of oil colour printing, 11 & 12, Northampton Square, London." It has on it some beautiful little views of the different battles, in miniature. Some copies are slightly tinted. Published about the time of the Franco-Italian War in 1859.

SIZE, $21 \times 14\frac{1}{2}$.

Published about 1859.

R. £2.

374. Diagrams, Plate of.—In colours. Under the print, on the right, is "Baxter's patent oil printing, 11, Northampton Square"; and in the centre is "Taylor and Ashton, Upper Gower Street, 1845."

SIZE, 7×9 .

Published 1845.

R. £3 3s.

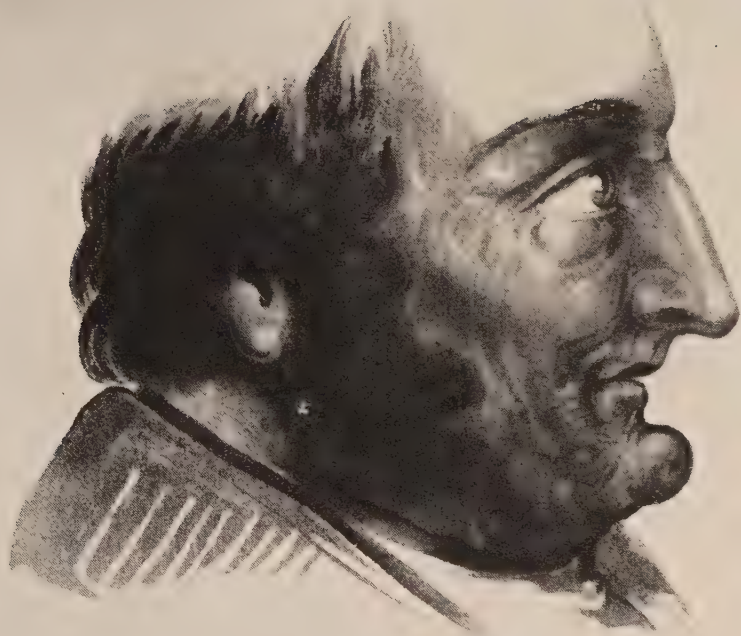
This print is unsigned.

375. Book Cover.—Books, No. 69 (Pike's *Persuasives to Early Piety*). Designs for the covers of the book, in red, blue, green, and gold, on one side; and under this design is "Baxter, Bronze printer, &c., 11, Northampton Square," in one line; on the other side is a convolvulus wreath; there is also a design at the back of the book.

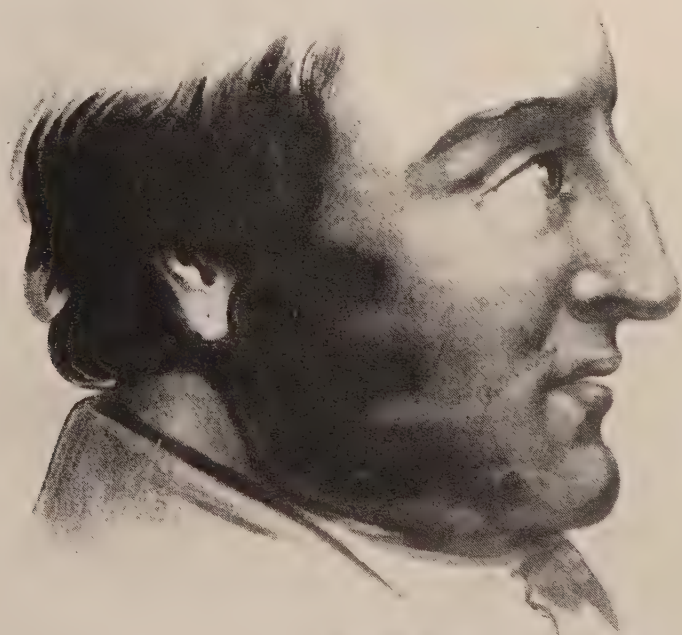
R. 15s.

376. Book Cover.—Books, No. 70 (Pike's *Female Excellence*). Designs for the covers of the book, in blue, green, and gold, and floral pattern on one side; and under this design is "Baxter, Bronze printer, &c., 11, Northampton Square," in one line; and on the other side is a design; and another at the back of the book.

R. 15s.



THE declining state of the Muscles, the Countenance,
and general health, from the loss of TEETH, and



their comparatively retrieved condition, after the
use of a Set of the Authors best ARTIFICIAL TEETH

THE TEETH IN AGE.

A very rare print.

Reproduced from a print kindly lent for the purpose by Mr. T. A. Riley of Eccles.
p. 295]

[Print No. 377.

377. The Teeth in Age.—Books, No. 40 (Miles' *The Teeth*). Two heads of a man on one page, *No. 1* being the declining state of the muscles of the countenance and general health from the loss of teeth, and *No. 2* their comparatively retrieved condition after a few months' use of a set of that author's best artificial teeth. There is a reference to pages 10, 19, and 57 of the book. Under the print, in one line, is "Baxter's Patent Oil Printing, 11, Northampton Square."

SIZE OF PAGE AND PRINTS, ABOUT 7 × 4.

Published 1846.

V.R. Price a matter of arrangement.

These prints are unsigned.

CHAPTER XXI

ILLUSTRATIONS FOR BOOKS, POCKET-BOOKS, AND MUSIC

IN Part I. of this chapter we have set forth a catalogue of the books, including pocket-books, illustrated by Baxter in colours, and in Part II. a catalogue of music with embellishments by him. It will be observed that in the very early period the same print frequently appeared in more than one book. The reason for this is obvious; coloured illustrations other than hand-tinted were a novelty, and the publishers therefore used them as aids to the sale of the volumes, though in some cases they have not much reference to the contents.

The prices to-day of these books may be estimated as a few shillings in excess of the price of the Baxter illustration each contains.

The value of the music, when the sheet containing the print is complete, is given under the heading of the print.

No music with Baxter illustration will be found prior to 1850.

Many of the early books, as will be noted in the course of the perusal of this volume, contain, either in their prefaces or elsewhere, most interesting references to Baxter and his work.

Any reader who will give further information to the author as to any books, pocket-books, or music will be thanked.

PART I

CATALOGUE OF BOOKS

1. **Abbott, Rev. Jacob.**—*China and the English; or, the Character and Manners of the Chinese, as illustrated in the History of their Intercourse with Foreigners.* London. 1837. Some editions have, it is surmised, No. 55, "View of the Park at Gehol." See page 173 of that book and Print No. 55 of this book.

2. **Barbould, Mrs. Anna Letitia, (née Aikin).**—*Evenings at Home ; or, the Juvenile Budget.* London : Darton. 1838. Some editions have No. 54, "Sunshine and Cloudy Sky." Books No. 60 contains the same print.

3. **Baxter's Agricultural and Horticultural Gleaner.**—London : Simpkin, Marshall & Co. Sussex Agricultural Press, Baxter & Son, Lewes. 8vo. 1836. Some editions contain an interesting preface ; and there is also an advertisement by Baxter at the end. The frontispiece is No. 25, "Southdown Sheep." Vignette on the title-page is No. 26, "Convolvulus Leaves, Flower, and Bud."

4. **Baxter's Gems of the Great Exhibition.**—N.D. Fcp. 8vo. See note to Nos. 166 to 172, "Gems of the Great Exhibition," where the book is more fully described. It contains an interesting letterpress.

5. **Baxter's Pictorial Key to the Great Exhibition, and Visitors' Guide to London.**—Forming a companion to the official catalogue. In English, French, and German. London : Published at the Patentee's Offices, 11 & 12, Northampton Square. Thomas Harrild, Printer, Silver Street, Falcon Square, London (price 3s.). Sm. 4to. N.D., but introduction dated July 1851. Frontispiece is No. 164, "The Great Exhibition," (small Exterior). On the title-page is No. 165, "The Houses of Parliament." The book contains an interesting preface and list of Baxter's prints. See note to Nos. 164 and 165, where the book is more fully described.

6. **Baxter's two specimens of printing in oil colours :** one representing the reception of the Rev. John Williams at Tanna in the South Seas ; the other, the massacre of that excellent missionary on the Island of Erromanga, where he and his friend Mr. Harris became the proto-martyrs of Christianity in the Australian Seas. Executed by George Baxter, Inventor and Patentee ; with a description by J. Leary (one of the survivors of the massacre), and an account of the Islands when visited by Captain Cook and Captain Dillon. Published by the patentee, 1841. It has a vignette on the title-page—a wood-cut of "The Missionary ship Camden leaving the Isle of Tanna for Erromanga." The letterpress description is divided into three heads : (1) "The last two days of The Rev. J. Williams and Mr. Harris" ; (2) "Description of the Islands of Tanna and Erromanga, New Hebrides, when visited by Captain Cook and Captain Dillon" ; (3) "Description of the pictures,"

The book contains prints Nos. 82a, 82b, "The Reception at Tanna" and "The Massacre at Erromanga," and an interesting letterpress.

- 6a. Baxter's Ascent of Mont Blanc.**—A series of four views. Printed in Oil Colours by George Baxter. The original sketches and the description by J. Macgregor, Esq., M.A. N.D. Contains prints Nos. 336, 336a, 336b, and 336c.
- 7. British and Foreign Institute Transactions of the Christian Commonwealth for 1845.**—London: Fisher, Son & Co., Angel Street, Newgate Street. 4to. 1845. The illustration (facing p. 414) is No. 241, "Proposed Communist Settlement"; and Books No. 45 contains the same print.
- 7a. Cabinet of Paintings** (see *Pictorial Album*).
- 8. Campbell, John, D.D.**—*Maritime Discovery and Christian Missions considered in their Mutual Relation*, etc. London: John Snow, 35, Paternoster Row. 1840 and later editions. 8vo. Frontispiece is No. 104, "The Landing of Columbus."
- 9. Campbell, John, D.D.**—*The Martyr of Erromanga; or, the Philosophy of Missions, illustrated from the Labours, Death, and Character of the late Revd. John Williams*. London: J. Snow. 1842. 8vo. Frontispiece is No. 83, "Williams' First Interview with the Natives of Erromanga."
- 10. Campbell, Rev. William** (Missionary to India for the L.M.S.).—*British India in its Relation to the Decline of Hindooism and the Progress of Christianity*, etc. London: J. Snow. 8vo. 1839 and later editions. Frontispiece is No. 94, "View from the Mission House, Bangalore."
- 11. Child's Companion and Juvenile Instructor.**—The New Series. Religious Tract Society. 1846. 16mo. Frontispiece is No. 297, "Surrey Zoological Gardens Exhibiting a view of Edinburgh."
- 12. Child's Companion and Juvenile Instructor.**—1847. 16mo. Frontispiece is No. 280, "Her Majesty's Marine Residence, Isle of Wight."
- 13. Child's Companion and Juvenile Instructor.**—1848. 16mo. Frontispiece is No. 291, "London from Greenwich Observatory."

14. **Child's Companion and Juvenile Instructor.**—1849. 16mo. Frontispiece is No. 242, "Jerusalem from the Mount of Olives."
15. **Child's Companion and Juvenile Instructor.**—1850. 16mo. Frontispiece is No. 282, "Windsor Castle from the Long Walk."
16. **Child's Companion and Juvenile Instructor.**—1851. 16mo. Frontispiece is No. 240, "Bethlehem."
17. **Cook, Eliza.**—*Melaia, and other Poems.* Published by R. J. Wood, Despatch Office, Fleet Street, London. 1838. 12mo. Frontispiece is No. 57, "The Old Water Mill." Vignette on title-page is No. 58, "The English ship by Moonlight."
18. **Elliott, Mary (née Mary Belson).**—*Tales for Boys.* 18mo. Darton. 1839. Frontispiece is No. 67, "Boy throwing Stones at Ducks." Probably there was an edition in 1836.
19. **Elliott, Mary.**—*Tales for Girls.* 18mo. Darton. 1839. Frontispiece is No. 68, "Children outside Gates of a Mansion." Books No. 23 contains the same print. Probably there was an edition in 1836.
20. **Elliott, Mary.**—*Tales of Truth for Young People.* London: Darton. 1836. Frontispiece is No. 28, "Boy with a Kite in a Tree."
21. **Elliott, Mary.**—*Tales of Truth.* Darton. 1839. Contains No. 70, "Parsonage at Ovingham." Books No. 35 contains the same print.
22. **Elliott, Mary.**—*Juvenile Tales.* Darton. 1845, and later editions. Contains No. 299, "View from Richmond Hill—Morning." Books No. 25 contains the same print.
23. **Elliott, Mary.**—*Rural Employments.* Darton. 1839. Contains No. 68, "Children outside Gates of a Mansion." Books No. 19 contains the same print.
24. **Elliott, Mary.**—*The Evergreen.* A selection of religious and perceptive poetry. Darton. 1836. Contains probably No. 69, "Two Lovers standing under a Tree." Books No. 30 contains the same print.

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25. **Ellis, Charles.**—*Richmond, and other Poems.* London: Madden & Malcolm. 1845. 8vo. Frontispiece is No. 299, "View from Richmond Hill—Morning." Books No. 22 contains the same print.

26. **Ellis, Rev. Wm.** (London Missionary Society).—*History of Madagascar.* 2 vols., 8vo. London: Fisher & Co. N.D. (1838 date of preface). Vol. I. frontispiece is No. 101, "Rafaralahy."

27. **Fisher's Drawing Room Scrap Book.**—By L. E. L. With practical illustrations. Published by H. Fisher, R. Fisher, & H. Jackson. 1834. 4to. The preface contains a reference to this print. Frontispiece is No. 5, "Hindoo and Mohamedan Buildings." Books Nos. 63 and 71 contain the same print.

28. **Freeman, J. J., and Johns, D.**—*A Narrative of the Persecution of the Christians in Madagascar; with Details of the Escape of the Christian Refugees now in England (formerly Missionaries in the Island).* London: J. Snow. 1840. 12mo. Frontispiece is No. 100, "The Six Malagazy Christians waiting at Tamatave."

29. **Gandee, B. F.**—*The Artist; or, Young Ladies' Instructor in Ornamental Painting, Drawing, etc.* London: Chapman & Hall, 186, Strand. 1835. 8vo. The book contains an interesting preface. Frontispiece is No. 7, "Cattle Drinking." Title-page is No. 8, "Convolvulus Scroll."

30. **Garland of Love; or, Wreaths of Pleasant Flowers Gathered in the Field of English Poesy.**—London: Chapman & Hall, Strand, and A. K. Newman & Co., Leadenhall Street. 1836 and other dates. Frontispiece is No. 69, "Two Lovers standing under a Tree." Books No. 24 contains the same print.

31. **History of the Society for Promoting Female Education in the East.**—London: Ed. Suter, 32, Cheapside. 1847. Folding plate is No. 99, "Miss Aldersey's School at Ningpo."

32. **Hoole, Elijah.**—*Madras, Mysore, and the South of India; or, a Personal Narrative of a Mission to those Countries from 1820 to 1828.* London: Longman. 1844. 12mo. Frontispiece is No. 96 "Destruction of the Tanjore." Books No. 42 contains the same print,

- 32a. Horticultural Journal, the Florist's Register, and Royal Lady's Magazine.**—London: Published by Chapman & Hall. 1836. Contains No. 26a "The Conquerer [*sic*] of Europe." Has a reference to Baxter's print.
- 33. Horsfield, Rev. T. W.**—*The History of Sussex*. J. Baxter, Lewes. 1835. Contains No. 10, "Norfolk Bridge, New Shoreham."
- 34. Humboldt, Alexander Von.**—*Views of Nature; or, Contemplations on the Sublime Phenomena of Creation*. Scientific illustrations. Translated from the German by E. C. Otté and Henry G. Bohn. With a frontispiece from a sketch by the author, etc. London: Henry G. Bohn, York Street, Covent Garden. 1850 and later editions. 8vo. Frontispiece is No. 343, "Chimborazo."
- 35. Jackson, John.**—*A Treatise on Wood Engraving, Historical and Practical*. London. 1839. Charles Knight & Co., Ludgate Street. 4to. Contains an interesting account of Baxter's process. Fronting p. 712 is No. 70, "Parsonage at Ovingham." Books No. 21 contains the same print.
- 36. Loiterings among the Lakes of Cumberland and Westmoreland.**—By the Author of *Wanderings in the Isle of Wight* [Moggridge]. Religious Tract Society. N.D. (1849). Frontispiece is No. 286, "Derwentwater."
- 37. McIntosh, Charles.**—*The Flower Garden; with Selected Lists of Annual, Biennial, and Perennial Flowering Plants*. By Charles McIntosh (gardener to the King of the Belgians at Claremont). Orr & Co., London. 1838. 8vo. Illustrations by Baxter; see note to prints Nos. 50, 51, 52, and 53, "Greenhouse Perennials," "Greenhouse Shrubs," "Orchidæ," and "Annuals."
- 38. McIntosh, Charles.**—*The Greenhouse, Hothouse, and Stove*. London: Orr & Co. 1838. 8vo. Illustrations; see note to Nos. 50, 51, 52, and 53. This book is a continuation of No. 36, which see.
- 39. Mallet, M.**—*Northern Antiquities; or, an Historical Account of the Manners, Customs, &c., of the Ancient Scandinavians*. Translated from the French of M. Mallet by Bishop Percy. New Edition by J. A. Blackwell, Esq. London: Henry G. Bohn, York Street, Covent Garden. 1847. 8vo. Frontispiece is No. 371, "Yggdrasill."

40. **Medhurst, W. H.**—*China, its State and Prospects ; with especial reference to the Spread of the Gospel,*” etc. By W. H. Medhurst, of the L.M.S., twenty years a Missionary to the Chinese. London : J. Snow. 1838 and later editions. 8vo. Frontispiece is No. 98, “Mr. Medhurst in conversation with Choo-Tih-Lang.”
- 40a. **Miles, Edward.**—*The Teeth.* London : C. Gilpin, 5, Bishopsgate Street Without. 1846. Frontispiece is No. 377, “The Teeth in age.”
41. **Milner, Rev. J.**—*Astronomy and Scripture ; or, Some Illustrations of that Science.* John Snow, London. 1843. 8vo. Frontispiece is No. 361, “Parhelia.”
42. **Missionary Memorial.**—Walker, New York. 1846. Frontispiece is No. 96, “Destruction of the Tanjore.” Books No. 32 contains the same print.
43. **Moffat, J. M.**—*The Book of Science.* Second series. London : Chapman & Hall, Strand. 1835. Frontispiece is No. 9, “Modifications of Clouds.” Books No. 66 has the same print. Contains an interesting account of colour printing.
44. **Moffat, Robert.**—*Missionary Labours and Scenes in Southern Africa.* By R. Moffat, twenty-three years an Agent of the L.M.S. in that continent. Published by J. Snow, Paternoster Row. 1842. Frontispiece is No. 91, “The Mission Premises at the Kuruman Station.”
45. **Morgan, John Minter.**—*The Christian Commonwealth.* London : Chapman & Hall. 1845. Contains No. 241, “Proposed Communist Settlement.” Books No. 7 contains the same print.
46. **Mudie, Robert.**—*Spring ; or, the Causes, Appearances, and Effects of the Renovations of Nature in all Climates.* The book contains a preface relating to Baxter’s illustrations in it. London : Ward & Co., 27, Paternoster Row. 1837. 12mo. Frontispiece is No. 29, “Turn of the Monsoon.” Vignette on title-page is No. 30, “A Bird of Spring.”
47. **Mudie, Robert.**—*Summer ; or, the Causes, Appearances, and Effects of the Grand Nuptials of Nature in all its Departments.* London : Ward & Co., 27, Paternoster Row. 1837. 12mo. Frontispiece is No. 31, “Isola Bella, Lago Maggiore.” Vignette on title-page is No. 32, “Summer Fly.”

48. **Mudie, Robert.**—*Autumn ; or, the Causes, Appearances, and Effects of the Seasonal Decay and Decomposition of Nature.* London : Ward & Co. 1837. 12mo. Frontispiece is No. 33, "Vineyard near Mount St. Bernard." Vignette on title-page is No. 34, "Autumnal Artist."
49. **Mudie, Robert.**—*Winter ; or, the Causes, Appearances, and Effects of the Great Seasonal Repose of Nature.* London : Ward & Co. 1837. 12mo. The book contains a preface referring to Baxter's illustrations. Frontispiece is No. 35, "Avalanche at Lewes." Vignette on title-page is No. 36, "Winter Bird."
50. **Mudie, Robert.**—*Man in his Relations to Society.* By R. Mudie, Author of *The Heavens, The Four Seasons, The British Naturalist*, etc., etc. London : Orr & Co., Amen Corner, Paternoster Row, 1840. 12mo. Frontispiece is No. 63, "Domestic Happiness." Vignette on title-page is No. 64, "Child on a Bed."
51. **Mudie, Robert.**—*Man in his Intellectual Faculties and Adaptations* London : Orr & Co. 1839. 12mo. Frontispiece is No. 61, "Lo Studio." Vignette on title-page is No. 62, "Michael Angelo's Moses."
52. **Mudie, Robert.**—*Man in his Physical Structure and Adaptation.* Orr & Son, London. 1838. 12mo. Frontispiece is No. 59, "Milo of Crotona rending the Oak." Vignette on title-page is No. 60, "The Dying Gladiator."
53. **Mudie, Robert.**—*Man as a Moral and Accountable Being.* Orr & Son, London. 1839. 12mo. Frontispiece is No. 65, "The Judgment of Brutus." Vignette on title-page is No. 66, "Socrates."
54. **Mudie, Robert.**—*The Earth.* London : Ward & Co. 1835. 12mo. Frontispiece is No. 14, "Tropical Scenery." Vignette on title-page is No. 15, "Temperate." Other editions, 1836 and 1837.
55. **Mudie, Robert.**—*The Air.* London : Ward & Co. 1835. 12mo. Frontispiece is No. 16, "Scene on the Mountain Tops." Vignette on title-page is No. 17, "Air Bird."
56. **Mudie, Robert.**—*The Heavens.* London : Ward & Co. 1835. 12mo. Later editions, 1836 and 1838. Frontispiece is No. 12, "Polar Sky." Vignette on title-page is No. 13, "The Seasons." The book contains an interesting preface.

- 57. Mudie, Robert.**—*The Sea*. London: Ward & Co. 1835. 12mo. Other editions, 1836 and 1838. Frontispiece is No. 18, "Evening on the Sea." Vignette on title-page is No. 19, "The Shore."
- 58. Mudie, Robert.**—*The Feathered Tribes of the British Isles*. Whitaker & Co., London; Waugh & James, Edinburgh; and John Cumming, Dublin. 1834. The book contains a most interesting preface. Vol. I. vignette on title-page is No. 2, "Dippers and Nest." Vol. II. vignette on title-page is No. 3, "Little Grebes and Nest." Also other editions.
- 59. Mudie, Robert.**—*The Natural History of Birds*. London: Orr & Smith, Paternoster Row. 1834 and later editions. Frontispiece is No. 4, "Eagle and Vulture."
- 60. Neale, Mary Ann.**—*Smiles and Tears*. Published by Davis & Porter, 104, Sloane Street. Printed by William Tyler. 1838. Books No. 2 contains the same print. Vignette on title-page is No. 54, "Sunshine and Cloudy Sky."
- 61. New Year's Token; or, Christmas Present.**—Darton & Son. Printed by Stewart, Old Bailey. 1836. The book contains a most interesting preface. Frontispiece is No. 21, "Virginia Water." Vignette on title-page is No. 22, "Boy and Bird's Nest." Books No. 75 contains the same print.
- 62. Nicolas, Sir N. Harris, K.C.M.G.**—*History of the Orders of Knighthood of the British Empire, and of the Order of the Guelphs of Hanover; with an Account of the Medals, Clasps, and Crosses conferred for Naval and Military Services*. 4 vols. Published by William Pickering, Chancery Lane, London. 1841. The preface is of interest. The book contains Nos. 107 ("A Garter Stall") and 108 to 127 (various orders), and also No. 201 ("Queen in a Knight of the Garter Stall").
- 63. Parlour Table Book, The; or, Pictorial Miscellany.**—Published by William Woodward, London: 4to. N.D. Books Nos. 27 and 71 contain the same print. Frontispiece is No. 5, "Hindoo and Mohamedan Buildings."
- 64. Paxton, Mrs.**—*Life as It is*. A second series of original tales by Mrs. Paxton, Author of *The Veil Lifted*. London: Darton & Clark. 1844. Books No. 76 contains the same print. Frontispiece is No. 319, "The Welsh Harper." There are earlier editions.

65. **Perennial, The.**—A collection of moral and religious poetry. London : Darton & Son, Hoborn Hill. N.D. (1835). Frontispiece is No. 11, "The End of Time." The illustration to later edition is hand-coloured.
66. **Peter Parley's Annual.**—One of the early numbers—probably in 1835—is said to contain No. 9, "Modifications of Clouds." Books No. 43 contains the same print.
67. **Phelps, Rev. William, A.B., F.S.A., Vicar of Meare and Bicknoller.**—*History and Antiquities of Somersetshire*, being a general and parochial survey of that interesting county. 4to. London. Printed for the author by J. B. Nicols & Son, 25, Parliament Street. 1836–9. Contains No. 27, "Pitney Pavement." There is another illustration in the book in colour which may be by Baxter.
68. **Pictorial Album and Cabinet of Paintings.**—Published by Chapman & Hall, London. 1837. See prints Nos. 39 to 49, both inclusive, and note after No. 49 for further details of the book. The book contains a most interesting preface.
69. **Pike, J. G.**—*Persuasives to Early Piety*. Published by the Religious Tract Society. N.D. Print No. 375, "Book Cover."
70. **Pike, J. G.**—*Female Excellence ; or, Hints to Daughters*. Religious Tract Society. N.D. Print No. 376, "Book Cover." It is not certain this book is by Pike.
71. **Roberts, Emma.**—*Views in India, China, etc., and the Shores of the Red Sea*. By Emma Roberts. London : H. Fisher, R. Fisher, & H. Jackson. 1835. Some editions have No. 5, "Hindoo and Mohamedan Buildings." Books Nos. 27 and 63 contain the same print.
- 71a. **Roberts, Mary.**—*The Conchologist's Companion*. London : Whittaker & Co. 1834. Contains No. 370, "Shells and their Inmates." Books No. 73 contains the same print.
72. **Saunders, Sir Edwin (Dentist).**—*Advice on the Care of the Teeth*. London : Ward & Co. 1837. Also other editions. Frontispiece is No. 38, "Advice on the Teeth."
73. **Shells and their Inmates.**—London : Religious Tract Society. 1841. 16mo. Also other editions. Frontispiece is No. 370, "Shells." Books No. 71a contains the same print.

- 74. Sherwood, Mrs. (née M. M. Butt).**—*Caroline Mordaunt ; or, the Governess.* London: Darton & Son. 12mo. N.D. (1835). Frontispiece is No. 20, "Caroline Mordaunt."

NOTE.—Other editions contain an illustration in sepia not by Baxter.

- 75. Sherwood, Mrs., Mary Howitt, Mary Elliott, Bourne Hall Draper, etc.**—*A Gift of Friendship.* London: Wm. Darton & Son. N.D. Contains No. 21, "Virginia Water." Books No. 61 contains the same print.

- 76. Sherwood, Mrs.**—*Social Tales for the Young.* London: Darton & Clark, Holborn Hill. N.D. (1840). 12mo. Frontispiece is No. 319, "The Welsh Harper." Books No. 64 contains the same print. There are earlier editions.

- 77. Sights in all Seasons.**—Religious Tract Society. N.D. (about 1844). Frontispiece is No. 355, "Gathering Apples."

NOTE.—The later editions contain an illustration from the same plate by Kronheim & Co.

- 78. Sketches of Germany and the Germans ; with a glance at Poland, Hungary, and Switzerland in 1834-5-6.**—By an Englishman resident in Germany [Edmund Spencer]. 2 vols. London: Whittaker & Co., Ave Maria Lane. 1836. 8vo. Vol. I. frontispiece is No. 23, "Bohemian Peasants near Töplitz." Vol. II. frontispiece is No. 24, "Hungarian Peasants."

- 79. Tytler, Margaret Fraser.**—*Tales of the Great and Brave.* London: Harvey & Darton, Gracechurch Street. 1838. Frontispiece is No. 56, "'Yes, I am come of High Degree.'"

- 80. Waterhouse, Rev. J. W.**—*Vah-ta-ah, the Feejeean Princess ; with occasional allusions to Feejeean Customs, and illustrations of Feejeean Life.* London: Hamilton, Adams & Co. N.B. (1857). Frontispiece is No. 88, "Vah-tah-ah."

- 81. Wesleyan Juvenile Offering, The.**—A miscellany of missionary information for young persons. Vol. III. 1846. London: Sold at the Wesleyan Mission House, 66, Paternoster Row. Frontispiece is No. 86, "Wesleyan Mission Station at Waingaroa."

82. **Wesleyan Juvenile Offering, The.**—Vol. IV. 1847. Frontispiece is No. 97, “Hindoo Temple at Gyah Behar.”
83. **Wesleyan Juvenile Offering, The.**—Vol. V. 1848. Frontispiece is No. 95, “Wesleyan Chapel, Popham’s Broadway.”
84. **Williams, Rev. John.**—*A Narrative of Missionary Enterprises in the South Sea Islands ; with remarks upon the Natural History of the Islands, etc.* By the Rev. John Williams, of the L.M.S. Published for the author by J. Snow & J. R. Leifchild, Piccadilly, London. 1837. Some editions in 1837, 1838, 1839, and 1841 have as frontispiece No. 79, “Té Po”; the fourth thousand has as frontispiece No. 71, small portrait in colours of John Williams, but does not contain No. 79; the fifth and sixth thousands have as frontispiece No. 72, small portrait without colour, and No. 79 in the body of the book. The book contains an interesting preface.
85. **Wilson, Harrison Corbett.**—*England’s Queen and Prince Albert of Saxe-Coburg and Gotha.* A poem in two cantos by Harrison Corbett Wilson, Esq., “the Warwickshire poet.” London: Longman & Co. and Simpkin, Marshall & Co. N.D. (dedication dated 1849). Frontispiece, Nos. 203, “England’s Queen,” and 204, “Prince Albert—blue breeches.”
86. **Wilson, Rev. S. S.**—*A Narrative of the Greek Mission ; or, Sixteen Years in Malta and Greece, including Towns in the Peloponnesus, in the Ægean and Ionian Islands, etc.* By the Rev. S. S. Wilson, member of the Literary Society of Athens. London: J. Snow. 1839. Frontispiece is No. 102, “A Greek Monastery.”
87. **Woodland’s Nursery Catalogue of Horticulture.**—Maresfield. 1836. Contains No. 37, “Cluster of Passion Flowers Roses, Etc.”

POCKET BOOKS

Many of the pocket-books that Baxter presumably illustrated are missing from the British Museum, and the search for them there is extremely heavy and unsatisfactory. We have tabulated in the following catalogue all the prints we have been able to locate there, or elsewhere, but several are still unaccounted for, such as (1) “View from a deserted Rock Quarry on the Wye,” No. 317; (2) “Duke of

Buccleuch's Residence," No. 296 ; (3) " King of the French at Eu," No. 331 ; (4) " Small ' Summer,' " No. 366 ; (5) " Small ' Paul and Virginia,' " No. 150 ; (6) " Fisherman's Home," No. 259 ; (7) " Abbeville," No. 330 ; (8) " View in Holland," No. 339 ; (9) " Brighton Chain Pier," No. 305 ; and (10) " Harrow," No. 295. Inspection of the *Sovereign Pocket Book* between 1847 and 1858, *Carnan's Ladies' Complete Pocket Book* between 1849 and 1858, *Marshall's Ladies' Fashionable Repository* for 1849 and *Le Souvenir* for 1849, and a few others, not at the British Museum, might reveal some of the missing prints ; there may be undiscovered pocket-books, but we think there are none prior to 1847.

CATALOGUE OF POCKET BOOKS

88. Suttaby's *Carnan's Ladies' Own Memorandum Book, or Daily Pocket Journal*, 1847. Contains No. 323, "Lake Luggellaw."
89. Suttaby's *Poole's London Annual Repository*, 1847. No. 289, "Near Folkestone, Mid-day."
90. Suttaby's *Poole's Elegant Pocket Album*, 1847.—No. 325, "Lake Garda."
91. *Religious Tract Society's Scripture Pocket Book*, 1847.—No. 345, "View in Madeira."
92. *Religious Tract Society's Scripture Pocket Book*, 1848.—No. 347, "Temples of Philæ."
93. *Religious Tract Society's Scripture Pocket Book*, 1849.—No. 286, "Derwentwater."
94. *Religious Tract Society's Scripture Pocket Book*, 1850.—No. 279, "Balmoral Castle."
95. *Religious Tract Society's Scripture Pocket Book*, 1851.—No. 316, "Crucis Abbey."
96. Suttaby's *The Sovereign Pocket Book*, 1847.—Nos. 351, 325, and 289, "Crossing the Brook," "Lake Garda," and "Near Folkestone, Mid-day."
97. Suttaby's *The Sovereign Pocket Book*, 1858.—No. 338, "Stolzenfels."
98. Suttaby's *The Sovereign Pocket Book*, 1859.—No. 285, "River Camel, Cornwall."
99. Suttaby's *Marshall's Ladies' Fashionable Repository*, 1847.—No. 156, "Indian Settlement."
100. Suttaby's *Marshall's Ladies' Fashionable Repository*, 1848.—No. 154, "The Chalees Satoon." It is probable, but not certain, this book contains this particular print.

- 100a. **Suttaby's Marshall's Ladies' Fashionable Repository, 1850.**—No. 314,
"The Welsh Drovers."
101. **Suttaby's Carnan's Ladies' Complete Pocket Book, 1847.**—No. 287,
"Dovedale."
102. **Suttaby's Carnan's Ladies' Complete Pocket Book, 1848.**—No. 284,
"Claremont."
103. **Suttaby's Carnan's Ladies' Complete Pocket Book, 1849.**—No. 369
"Small 'Winter.'"
104. **Suttaby's Carnan's Ladies' Complete Pocket Book, 1858.**—No. 307,
"Brougham Castle."
105. **Suttaby's Marshall's Cabinet of Fashion, 1847.**—Nos. 358, 152, and
309, "Little Gardeners," "La Tarantella," and "Ilkley."
106. **Suttaby's Le Souvenir, 1847.**—Nos. 308, 156, 351, 358, and 337,
"Bolton Abbey," "Indian Settlement," "Crossing the Brook,"
"Little Gardeners," and "Nuremberg."
107. **Suttaby's Le Souvenir, 1848.**—Nos. 146, 148, 341, 154, and 284,
"Small 'Bride,'" "Small 'Conchologists,'" "The Andalusians,"
"Small 'Chalees Saloon,'" and "Claremont."
108. **Suttaby's Le Souvenir, 1849.**—Possibly contains some prints.
109. **Suttaby's Le Souvenir, 1850.**—Nos. 307, 310, 318, 270, and 315,
"Brougham Castle," "Bala Lake," "Water Mill on the Wye,"
"Shall I Succeed?" and "Tintern Abbey."
110. **Suttaby's Le Souvenir, 1851.**—Nos. 158, 306, 288, 324, and 313,
"First Impressions," "Warwick Castle," "Netley Abbey,"
"Lake Como," and "River Tiefy."
111. **Suttaby's Poole's Select Pocket Remembrancer, 1847.**—No. 308,
"Bolton Abbey,"
- 111a. **Suttaby's Poole's Select Pocket Remembrancer, 1848.**—No. 341,
"The Andalusians."

PART II

CATALOGUE OF MUSIC ILLUSTRATED BY BAXTER IN
COLOURS

The prints here enumerated may also have been used for other music.
There may also be other music not yet known.

1. **The Adoration**, by W. H. Callcott, published by R. Cocks & Co. in
1859, has on it No. 239, "Birth of the Saviour."
2. **Belle of the Village Valse**, by Koenig, published by Jullien & Co., has
on it No. 348, "Belle of the Village."

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3. **Mandolina Valse**, by Karl Buller, published by Jullien & Co., has on it No. 328, "Verona."
4. **Holy Family Sacred Melodies**, arranged by W. H. Callcott, published by Jullien & Co., has on it No. 234. "Holy Family."
5. **Jullien's Keepsake for 1851** (missing from British Museum) has a print.
6. **Jullien's Cadeau for 1853** and **Paul et Virginie Valse** have on them No. 151, "Paul and Virginia."
7. **Jullien's Album for 1853** has on it No. 228, "Empress Eugénie."
8. **Jullien's Album for 1851** has on it Nos. 217 and 218, "Jetty Treffz" and "Jenny Lind."
9. **Jullien's Album for 1852** has on it No. 332, "The Reconciliation."
10. **Jullien's Album for 1855** has on it No. 348, "Belle of the Village."
11. **Jullien's Album for 1856** has on it No. 340, "Returning from Prayer."
12. **Deutsche Lieder Valse**, by W. H. Callcott, published by Jullien & Co., has on it No. 218, "Jenny Lind."
13. **News from Home Quadrille**, published by Jullien & Co. in 1853, has on it No. 195, "Australia News from Home."
14. **Prima Donna Valse**, published by Jullien & Co. in 1852, has on it No. 147, "The Bride."
15. **Prince of Wales Galop**, by Charles d'Albert, published about 1858 by Chappell & Co., has on it No. 212, "The Prince of Wales in Military Costume."
16. **Hibernian Quadrille** and **The Queenstown Galop** have on them No. 277, "The Landing of Her Majesty and Prince Albert in Ireland."
17. "**Vive L'Empereur !**" **Galop**, published by Jullien & Co., has on it No. 229, "Napoleon III.—short moustache."
18. **Vespers**, by Lindahl, published by Jullien & Co., has on it No. 340, "Returning from Prayer."
19. "**Ring out Old England's Bells**," published by Cramer, Beale & Chappell, in 1858, has on it No. 213, "The Princess Royal—full length." The full title of the music is "Ring out Old England's Bells: a national song on the occasion of the marriage of the Princess Royal," and was written by Douglas Thomas, author of "The Rhyme of Devaux"; and composed by Walter Maynard.

APPENDIX

OUT of a mass of material bearing on Baxter's work we have selected a few documents which appear to possess more interest than the others, and we propose to give them in this Appendix. Many of the rest have been copied, or sufficiently referred to, in other parts of this volume, and the exigencies of space preclude their reproduction.

BAXTER'S PATENTS

Copied from the Patent Office. The last, that of 1858, has been slightly curtailed.

"Whereas His Present Most Excellent Majesty King William IV., by his patent under the Great Seal of Great Britain, dated at Westminster the 23 October in the 6th year of his reign, for himself his heirs and successors, did give and grant unto me the said George Baxter, his especial license, full power, sole privilege and authority that I the said George Baxter my exors admors and assigns or such others as I the said George Baxter my exors admors and assigns should at any time agree with, and no others, from time to time and at all times during the term of years therein expressed should and lawfully might make use exercise and vend within England Wales and the town of Berwick on Tweed my undertaking of improvements in producing coloured steel plate copper plate and other impressions in which said Letters Patent is contained a proviso that I the said George Baxter shall cause a particular description of the nature of my said undertaking and in what manner the same is to be performed to be inrolled in His said Majesty's High Court of Chancery within six months next and immediately after the date of the said in part recited Letters Patent as in and by the same reference has been hereunto had will more fully and at large appear.

"Now know ye that in compliance with the said proviso I the said George Baxter do hereby declare the nature of my undertaking and the manner in which the same is to be performed are fully described and ascertained in and by the following description thereof reference being had to the engraving hereunto annexed and to the figures and letters marked thereon (that is to say)."

BAXTER'S SPECIFICATION

" A.D. 1835. NO. 6916. STEEL AND COPPERPLATE ENGRAVINGS

" *To all to whom these presents shall come* I George Baxter of Charterhouse Square in the County of Middlesex Engraver send greeting.

" My invention consists in colouring impressions of steel and copperplate engravings, and lithographic and zincographic printing, by means of block printing in place of colouring such impressions by hand, as heretofore practised, and which is an expensive process and by such improvements producing coloured impressions of a high degree of perfection, and far superior in appearance to those which are coloured by hand, and such prints as are obtained by means of block printing in various colours uncombined with copper, steel, lithographic or zincographic impressions. The process of printing landscapes, architectural, animal, and other decorative impressions, by means of wooden blocks, being well known and in common use, it will not be necessary to enter very extensively into a description of that art, farther than to explain its application to the colouring of impressions of copper and steel plate and of lithographic and zincographic printing. In order to produce a number of ornamental prints resembling a highly coloured painting, whether in oil or water colours, according to my invention, I proceed first to have the design engraved on a copper or steel plate, or on stone or zinc, as is well understood, observing, however, that I make several spots or points on the plate or stone from which the impressions are taken, in order to serve as register-marks for the commencement of the register, which is most material in carrying out my invention with correctness and effect. These spots are indicated by " a " " a " on the steel plate engraving or impression No. 1. It should be remarked, that these spots have been enlarged in order to mark them more clearly, but according to the original they are scarcely perceptible; and I usually prefer such spots to be on some parts of the engraving, which, receiving successive colours and pressures, will be hid from view after they have been once used, and the necessary perforations produced by taking the first colour on to the impression. It will not be necessary to go through the description of the process for each description of impression, seeing that the colouring of each, whether for steel, copper, lithographic, or zincographic impressions, is the same. I will therefore principally confine myself to the description of the process of colouring the impression No 1. taken from a steel plate though I propose afterwards to give some other instances and examples, in order that my invention may be fully understood. Having possessed myself of an engraving of the subject which it is desired to have coloured to represent a highly finished oil or water colour painting, and having a copy of the painting before me of which it is desired to produce an extensive series

of imitations, and having determined on the number of colours and tints it will require, which is a matter of taste, at the same time depending on the nature of the painting which is to be copied; but this is the same as if the copies are to be produced merely by a succession of printings from a series of wooden blocks without having my improvement combined therewith—that of taking such printings on to impressions from steel or copper plates, or from stone or zinc, in order to colour the same, thereby produce coloured impressions having a high degree of finish. It will be found that by thus colouring such descriptions of impressions the result will be, that the prints produced will be more exquisite in their finish, more correct in their outline, and more soft and mellow in their appearance, for it will be found that successive colourings and tints of a series of blocks being received on copper or steel plate, or lithographic or zincographic impressions, more body and character will be given to the finished print than when the coloured print is the result of the same series of blocks taken on plain paper, which has been the practice heretofore. Having determined on the number of blocks which are to be used, I take an equal number of impressions on paper off the engraved plate, like No. 1 and successively place one face downwards on each block, and subject them respectively to the pressure of the press. By this means the blocks will each have an impression of the engraving. I then proceed to mark out carefully the particular parts which are to be left in relief of each block, by colouring them in those parts, having the painting before me, by which I readily observe to what extent each colour is laid on the original picture, and the various shades to be produced, and by this means, when the blocks have been properly cut, I thus obtain a series of blocks suitable for the particular print which is to be produced; but I would remark that such designing and cutting of the blocks form no part of my invention, but are in common use. Having taken the number of impressions, whether of steel or copper plate, or of lithography or zincography, and having the necessary block in the press for the first colour, on the tympan there are four or other number of fine points to receive the impression which is to be coloured by a series of blocks, the fine points receiving each engraving at the four points “a” as before mentioned, and on such tympan there are a number of points which are caused to strike through the paper in pulling the first printing of colour, and the point holes thus produced are those which are used for the purpose of securing a correct register in all the future impressions from the wooden blocks, the holes which were marked on the original impression not being used after the first time. No. 2 represents the result of the first block with colour, the extent of which will readily be traced by a careful examination. Nos. 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16 and 17 shew the various stages of colour through

which the original impression has to pass in order to complete the colouring. From the foregoing description an intelligent printer, with the aid of persons accustomed to engrave on wood, will readily make himself acquainted with the nature of my invention, and will be enabled to carry the same into effect. Nos. 18, 19 and 20 shew three finished coloured steel plate engravings produced according to my invention. No. 21 shews a steel plate impression. No. 22 shews an impression from the same plate coloured by the aid of ten blocks in like manner to that which has been described. And No. 23 shows a print produced by the same blocks; but produced on plain paper, by which the difference of result between coloured prints produced according to my invention and those produced by the old plan, that of block printing alone; the impression No. 23 wanting the impressions of several more blocks in order to obtain the requisite shadowing and outline, which cannot be so correctly obtained as by my improvements. No. 24 is the finished coloured impression from a copper plate, and No. 25 shows a lithographic impression, and No. 26 is an impression taken from the same stone, and coloured by a series of blocks according to my improvements. I have not thought it necessary to shew impressions from zinc, seeing that they resemble lithographic impressions I would observe that throughout the description I have spoken of the blocks for printing the colours as being of wood; but it will be evident that metal blocks, being engraved in relief in like manner to wood, would answer a similar purpose. Having thus described the nature of my invention, and the manner of carrying the same into effect, I would remark, that I am aware that many years ago some attempts were made to tint copper plate impressions, called *Claro Oscuro*, which consisted in giving additional tints of the same or nearly the same colour. I do not therefore lay any claim to such tinting. But what I claim as my improvements consists in colouring the impressions from steel or copper plates, or from lithographic stones or from zinc, by means of block printing, as above described. In witness whereof I, the said George Baxter, have hereunto set my hand and seal this 23rd April 1836.

“(Signed
and sealed.) } GEORGE BAXTER.”

“Inrolled in Chancery, 23 April 1836.”

NOTE.—The specification is inserted in the manner it appears at the Patent Office, but it is very loosely phrased and incorrectly punctuated.

“A.D. 1849. NO. 12753. PRODUCING COLOURED STEEL PLATE,
COPPER PLATE AND OTHER IMPRESSIONS

“Letters patent to George Baxter of Northampton Square, Clerkenwell, in the Coy. of Middlesex, Engraver and printer, of an extension for

the term of five years of letters patent granted to him by his late Majesty King William 4th, bearing date the 23 Oct. in the 6th year of his reign, for the said George Baxter's Invention of Improvements in producing coloured steel plate, copper plate, and other impressions.

"Dated 30 Aug. 1849."

"A.D. 1857. NO. 1620. PRINTING IN COLOURS

"(This Invention received Provisional Protection, but notice to proceed with the application for Letters Patent was not given within the time prescribed by the Act.) Provisional Specification left by George Baxter at the Office of the Commissioners of Patents, with his Petition, on the 9th June 1857.—'I, George Baxter, of Northampton Square, in the County of Middlesex, Printer in Oil Colours, do hereby declare the nature of the Invention for "Improvements in Printing in Colors" to be as follows: This Invention has for its object an improved method of obtaining gradations of tint when printing in colors by surface printing, when both surface printing, and engraved, or copper or other plate printing are used to produce one complete impression. Heretofore great difficulty has been experienced in producing gradations in the color which each surface block applies, and this has only been imperfectly done by carefully inking the parts to a greater or less degree, and when any considerable difference of tint is required it has been necessary to employ a separate block for each tint. Now, my Invention consists in producing gradation in the color applied by each block, in the same way as gradation in tint is now usually obtained in copper or other plate printing, and sometimes also in surface printing, where one plate or block produces a complete impression, that is to say, by ruling a series of fine lines on the surface of the block by machinery in those places where a lighter tint is required. The machine ruling is effected in a similar manner to that in which machine ruling is now produced on copper and steel plates, by applying an etching ground to the block, which is then removed in lines by the machine, and these lines are then bit in by acid.'"

"A.D. 1858, 14 OCTR. NO. 2295. COLORING PHOTOGRAPHIC PICTURES

"Letters patent to Geo. Baxter of Northampton Square, in the Coy. of Middlesex, for the invention of Improvements in coloring photographic pictures. Sealed the 12 Apl. 1859."—The specification says: "This invention has for its object improvements in coloring photographic pictures, and consists in combining with photographic pictures the processes of intaglio, plate, and surface printing, and also the processes of lithographic

and zincographic printing as a means of coloring such photographic pictures. For these purposes as many printing plates, blocks, or surfaces are prepared as there are intended to be colors or shades of colors printed on a photographic picture, each printing block, plate or surface being prepared in a suitable manner to print a portion of the picture with its particular color or shade of color, so that when impressions have been taken from all the printing blocks, plates, or surfaces on to a photographic picture, the same will be colored all over, or to the extent desired. The colors employed may be such as are now ordinarily used in the above-mentioned processes of printing. . . . If it be desired to color photographic pictures by means of wood blocks, I first make a series of dots along each side of the negative picture, allowing at least two dots for each block to be employed in coloring the positive pictures. I then take from the negative photograph on to ordinary lithographic transfer paper as many positive pictures as it is desired to use blocks in coloring, and I then mark or draw on each of these pictures the parts which are to be printed by one of the blocks, and with one of the colors to be employed. This marking or drawing I perform by applying to the pictures by means of a camel hair or sable brush a composition of vermilion, mastic, varnish, and turpentine, reduced to the consistency of oil paint. In some cases, in place of printing these photographs on transfer paper, I print them on the common photograph paper, and give them a coating of gum before marking or drawing them, as above described. The surfaces of the wood blocks to be employed are prepared by coating them by means of a printer's roller with a composition of flake white and gold size ; when this coating is perfectly dry and hard, a thin surface of transfer varnish is applied to the block in a similar manner, and one of the pictures marked or drawn, as before described, is laid on the block, and the marking or drawing transferred to its surface by pressure in a common printing press such as usually employed for printing wood cuts. The block is left with the paper upon it until the transfer varnish hardens, and then the paper is washed off with muriatic or other acid diluted with a little water, applied by means of a sponge, the marking or drawing remaining on the block. . . .” After stating that the marked blocks are engraved by hand, and giving details for securing register, it continues: “In a similar manner the pictures are printed in succession from all the other blocks until the pictures are completely colored, but I avoid using the register holes more than once, as they are liable to become enlarged by the first use, and if again used inaccuracy of register might result. In some cases I employ metal in place of wood blocks, the metal which I prefer being that ordinarily used in casting stereotype plates. [It then goes on to describe a method of colouring photographic pictures by means of intaglio engraved plates, and also a

method for colouring photographic pictures by means of lithographic stones or zinc plates.]

“ (Signed and sealed
14 April 1859.) } GEORGE BAXTER.

“ Witness, JNO. ALCOCK.”

COPIES OF TWO EARLY AND INTERESTING LETTERS IN
BAXTER'S HANDWRITING TO HIS BROTHER WILLIAM
(THE DATES ARE UNCERTAIN)

“ DR. WILLIAM,

“I have enclosed a rough sketch of the improvement to your Machine, it is sketched by Mr. Reynolds * (first attempt in that line), the Graver, &c., is drawn backwards and forwards by 2 wheels with string, enclosed is a proof of the first Missionary cut finished, the straight lines in the sky are done with the above and has saved me nearly one day in the first cutting, it will be of great use to me, I shall do all my skies with it.

“I know not anything that could have given me greater pleasure a few months back than to have heard the Brighton work was likely to be finished, but I now hear it with regret in consequence of the publication which I have in view, there remains not a doubt in my mind but the Annual will be the foundation of our future prosperity, indeed I am so far involved I see no possibility of extricating myself. I have already seen some of the Gents at the London Missionary Society, they were delighted with the idea, and have promised me their influence. I have also five engravings in hand for the work besides the view of Benares enclosed, therefore if I now resign I shall be at a considerable loss independent of that, by this time I expect it is in the hands of a Missionary Publisher, as the Revd. J. Arundel said he would mention it and endeavour to get his assistance in writing a few pages. Had you mentioned when in London that the Brighton work was at all likely to have been brought out, I should immediately have abandoned every thought, at least for the present, of the Missionary work, but you gave me no hopes of its being out for years, and advised me by all means to turn my mind from that to something else.

“I have not had the pleasure of seeing Mr. Betts and hope you have. I should feel greatly obliged if you would send me word if he will undertake to commence writing it immediately, as there is no time to lose, and what he will do it for. Enclosed are the numbers, and am very *anxious* to see the work, never mind about binding the book, I should like to see it in any shape. No other means for dependence can I see than the Annual,

* Probably afterwards of the firm of Gregory, Collins & Reynolds.

as I shall always be able to have a yearly stock, it is the same case with Bonner, Branstons, Sears, &c., which are engravers on wood, who cannot find a regular supply of work. (Please to send word which day we shall see Father in town.) Perhaps you will be able to forward me a letter on Sunday with yours and father's opinion.

"We are most obliged to Father and Mother for the kind presents. We are all well, hoping you are the same.

"From your affectionate brother,

"G. BAXTER.

"N.B.—How do you get on with the subscribers to your Agriculture work? Mr. F. Snelling informs me Ann is coming up soon. I hope you will persevere for me in respect to the author of my Annual in seeing that no time may be lost. (When shall we see you in *town again*?) I have some excellent original designs for the Annual."

"LONDON, *Jany.* 24 [1830 or 1835].

"DEAR WILLIAM,

"Since I wrote, my eye has been very bad and is now much better. The Dr. wished me to have Luchaske again, as before. It is occasioned through the head of the lamp, I am going to use a flat decanter filled with water to prevent the above.

"We hope mother is recovered from her late illness.

"Sorry to hear of Mr. Berney's return in consequence of ill health, he did not look well when we saw him last. We are much surprised at hearing of the death of Mrs. Tugwell. We have not since heard of Mrs. Doling.

"Glad to hear you are getting on well with the subscribers to your new work. About 3 months ago I received orders from Dr. Epps for 3 small cuts to the new work, they are 3 portraits, he wanted them immediately, as he said he had several more to do, but I could not possibly get them done.

"Messrs. Whittaker wished me to do 17 engravings, views in East India, &c., &c., but I have so much in hand I cannot undertake the whole. Mr. Cape of Covent Garden sent me an order for some cuts to Simpson's which he wanted in 3 months' time. I was forced to refuse. I could get work for one dozen hands. I am also engaged on one of the Annuals, for which I must try my best. The wood cuts have not been removed from the corner of the cupboard for some time. I have work in hand for a carriage lady by the name of Williams, quite a don, I assure you. I sent the last parcel by coach. Mr. Joy's establishment was closed. Please to tell Father and Mother we are much obliged to them for wine, game, sausages, &c.

"I have already said I have plenty of work, but I have yet to say

that I am very short of money, in consequence of being forced to give such extreme long credit. You will much oblige by asking father to send me 4 or 5 pounds up as early this week as possible. Mrs. B. is not very well, Elizabeth has got 8 teeth and does great mischief to the cupboard, and nearly as fat as George Drowley. (*Hoping you are all the same.*)

“From your Affe. brother,

“G. BAXTER.

“N.B.—It is a long time since we saw father, please to send word when he expects to be in town.

“MR. WM. BAXTER, Printer, &c., Lewes.”

SOME INTERESTING EXTRACTS FROM THE CATALOGUE OF BAXTER'S SALE IN LONDON IN 1860

On the Front Page of the Catalogue

“Baxter's valuable Copyrights, Engraved steel plates in stipple, &c., and Engraved blocks.

“The blocks have been drawn, engraved and highly finished by the patentee himself, and are now in standing forms ready for immediate colour printing, and same fixed in moveable tympan. Each production will be sold separately.”

Remarks respecting the Facility and Simplicity of the Printing

“In five minutes the purchaser might get the blocks to work by a printer merely placing them on the press. Mr. Baxter's artistic talent, and perfect mastery of the graver, having supplied everything with regard to the blocks to a certainty, the finest impressions are easily obtained, indeed, so simple is the process after Mr. Baxter has finished his engravings, that children of eight years of age can put the colour on the blocks with the greatest rapidity with the roller.”

Introductory Notice on the Catalogue

“The collection of oil pictures now offered for sale by public competition is the result of the artistic labours of upwards of thirty years, of the Inventor and patentee of picture printing in oil colours, Mr. Geo. Baxter.

“The works which are now to be submitted to public competition consist of facsimiles of ancient and modern oil paintings, reproduced in all their brilliancy of colour, variety and mellowness of tone, or grandeur of effect.

“This unique art has doubtless been the means of inculcating a taste for the fine arts among many classes of society, whose means would debar

them from the purchase of the original pictures, from which the collection now offered are perfect copies in every respect.

“The art has procured for the inventor and patentee the patronage of many Sovereigns of Europe, and the chief nobility and gentry in this and other countries, and at the close of the Great Exhibition, the Emperor of Austria voluntarily shewed his high estimation of the art by presenting Mr. Baxter with the great gold medal of the Empire, for artistic merit. The King of Sweden also testified his high appreciation of the art, by presenting the gold medal of the Kingdom ; and the first class medal of the Great French Exposition was awarded for these productions.

“The inventor and patentee wishes it to be distinctly understood that, in every instance, his pictures have been disposed of only at the usual trade price, nor through any other channel but that of the ordinary trade, and only the retirement of the patentee from business renders the present course expedient—a course which will greatly advantage the buyers, as they will necessarily be benefited by the reduced price of a public sale.

“22 FLEET ST. May 1860.”

NOTICE OF THE SALE OF THE PLANT, &C., ON THE CATALOGUE

“*May be viewed the Week previous to the Sale.*

“*The Plant,*

“Including the Lease of the premises (which can be taken at the option of the buyer, and the conditions of which will be named on the day of sale), and the whole of the following machinery, fixtures, &c., complete in every respect for a colour printing establishment, will be sold in one lot. The purchaser will have permission to use Mr. Baxter’s name as his successor, and also the advantage of receiving foreign orders as well as home orders at the well known old establishment.”

ARTICLE ON THE BRISTOL SALE IN 1861

“BAXTER’S OIL PRINT PICTURES

“It will be seen from an advertisement that, in consequence of the retirement of the patentee, a large sale of these beautiful works of art is to take place at the Royal Albert Rooms, College Green. They are now on view, and will well repay a visit. As works of art, these pictures claim particular notice, and entitle Mr. Baxter to the gratitude of the public for their novelty, cheapness and superior execution. The *Sheffield Daily*

Telegraph, speaking of Mr. Baxter's visit to that town, says: 'The progress of art towards popularity and the appreciation of genius by the great bulk of the people cannot possibly be shewn more forcibly than by this Exhibition.' Had not a great advancement in knowledge and refinement actually occurred, Mr. Baxter had long ere this given up the publication of his admirable copies of celebrated pictures. These reproductions, moreover, possess a merit never before obtained. They are not only transcripts of pictures themselves of excellence, but they possess intrinsic claims to admiration as specimens of a new and elegant adaptation of the art of printing. This art gives facilities for the multiplication of pictures, totally unknown and unattainable previously, and it enables the amateur to become possessed of gems of art at a trifling cost. While it is only given to a very few individuals of wealth and taste to collect original pictures of sterling value, by this means Mr. Baxter offers to all who have cultivated tastes and sound judgment, a selection of pictures, with which the most refined need not hesitate to ornament their houses. The possession of works of art is an evidence of the rise of education and cultivation over vulgarity and ignorance, and if we compare the coloured prints of former days with the chaste and elaborate oil pictures of Mr. Baxter, we shall be at once surprised and delighted to note the wonderful advantages we possess in these days."—BRISTOL DAILY POST, 17 MAY, 1861.

ARTICLE ON ANOTHER SALE IN THE PROVINCES, IN 1862

"BAXTER'S OIL PRINTS AT THE ATHENÆUM ROOM

"It will be seen by an advertisement in another part of our paper, that Baxter's celebrated oil pictures are now on view in the Athenæum room. The most striking print in the collection, is 'The Dogs of St. Bernard,' after Landseer. But there are others which convey a higher artistic effect, among which we consider the dreamy haziness of 'Lake Lucerne,' and the touching expression in the faces of 'The Slaves.' 'Summer' and 'Winter' are two very desirable prints, the latter being especially forcible, and true to nature in all its details. 'The Bridesmaid' and 'Day before Marriage' are attractive subjects, to which this process imparts a warmth and freshness highly pleasing and appropriate. A set of Raphael's cartoons are very interesting, as being facsimiles of the originals, executed with photographic minuteness. Our readers will do well to visit this Exhibition, whether they purchase or not. There is no charge for admittance, and the sales begin at 12 o'clock a.m. and 7 p.m. daily."—DERBYSHIRE ADVERTISER, JUNE 13, 1862.

THE FOLLOWING ARTICLES FROM THE "ART JOURNAL" WILL
BE FOUND NOT ONLY INTERESTING BUT INSTRUCTIVE

"On the preceding page we have referred to several of Mr. Cundall's books. The illustrations consist mostly of prints in litho' and engravings on wood. In the vols. are prints of rare excellence. Mr. Cundall has enabled us to accompany our notice with a specimen of the prints which adorn his publications, and it will surprise many to be told that the elegant and excellent drawn work of art on which he now looks, is presented to him precisely as it came from the printing press, being printed by the ordinary process from several blocks, but not having being touched by the hand. The process is curious and interesting, its improvement, indeed, forms an era in art, for impressions may be taken without limit, and issued at so cheap a rate as to absolutely astonish. It will be obvious, however, that tho' the cost of multiplying these prints is small, the first expense is considerable, and remuneration can only be the result of a very large sale. Many attempts have from time to time been made to bring to practical perfection such a method of printing in colours as should be available for such cheap publications as are now embellished by coloured plates, and not only for these, but for others in which the cuts, diagrams, etc., must receive colour. No experiments of this kind that have ever come under our notice, give so fair a promise of ultimate success as those instituted by Messrs. Gregory, Collins, & Reynolds (produced by Mr. Cundall), an example of whose production we here give, with an earnest hope that the invention will be applied to the class of prints to which we allude. [Here follows a short history of colour printing, which we omit.] In 1823 appeared 'Practical hints on decorative printing,' by W. Savage, who seems to have given a large share of attention to printing from a series of blocks. His experiments were to a degree successful, but by no means equal in result to the specimens here given, and cheapness he had not obtained. In examining these cuts, and comparing them with those coloured by hand, we are at once struck with the precision in colouring; the outline is nowhere overshoot by colour, as is everywhere seen in common prints, each tint is laid exactly in its place, and when it is remembered these prints are produced by a suite of seven blocks, the exactness is remarkable, and the price for any number above 2000 is as low as the others. The process of printing employed is simple, the order of the blocks not such as would be generally conceived, as the drawing is defined by the last block, and not the first. The 1st tint is the flesh, laid on those parts where the hands, faces, &c., are; this is followed by yellow, which mellows the flesh tints, and applied otherwise, next red, blue, or green, then brown, then neutral, and lastly black, *i.e.* a block,

being a finished wood engraving, gives the outlines the markings and forces and shaded parts. The whole process is performed at a common hand press. Only three years since Gregory, Collins, & Reynolds commenced printing in colours, and this is their first successful essay. It is well known that suites of two or three blocks have been used, but we have not heard of so many as seven. The Artist will see room for improvement, which it cannot be doubted will follow repeated experiments. The illustration of cheap books has of late years signally improved, and this method of tinting them so superior to hand colouring cannot be too extensively employed."

NOTE.—An article by Mrs. S. C. Hall on the previous page extolling Cundall's books says: "Instead of imitating the vile daubs which disfigured children's books in days of yore, they have now works of veritable art placed before them. The Cinderella of those days was done up in calf skin, clothed in a green petticoat, her hair was blue, her bodice yellow."—ART JOURNAL, 1846.

"BLOCK-PRINTING IN COLOURS

"It is now nearly five years since we gave in the columns of the *Art-Journal* a specimen of the art of printing in colours by means of wood and metal blocks, in imitation of paintings, with a short description of the process by which the result is produced. The printers in the instance referred to were Messrs. Gregory, Collins, & Reynolds, who some time afterwards relinquished their business in favour of Mr. George C. Leighton, of the firm of Leighton Brothers, of 19, Lamb's Conduit Street, a young artist, who has devoted much time and labour to effect improvements in the art. That he has accomplished his object with no little success the subjoined print after the picture by Sir E. Landseer, produced entirely by block-printing, is undoubted evidence.*

"The purpose of Mr. Leighton has been not merely to give an idea of the original picture, but to make his work as closely as possible a *fac-simile* of the latter, and the labour necessary to effect this may be readily conceived when we hear that as many as *sixteen blocks* (and consequently sixteen different 'printings,') were used to complete the subject; the whole of which must be perfectly drawn on each block before engraved. Every block then receives a transparent tint over the part where such a tint is required, and the process is thus carried on till all the colours have

* "It may be well to mention that the picture of which we here give a copy, was formerly the property of Mr. Vernon (although not one of his collection selected by the Trustees of the National Gallery) and that it was lent to us by Mr. Vernon for the purpose to which it is here applied. The same picture was engraved as one of the embellishments of the 'Waverley Novels.' "

been laid on, and the desired depth of tone is acquired. The greatest care is necessary in selecting such tints as will, by combination, produce the proper colours and effects. Thus the art of multiplying paintings by a mechanical process, when once 'set up,' to speak technically, is little else than ordinary careful letter-press printing, by which thousands of copies may be produced.

"Our space will not permit us to go into a history of this Art, which dates back as far as 1457; and has been carried on, with various degrees of success, up to the present time.

"In 1846, Mr. Reynolds, of the firm mentioned at the commencement of this notice, brought the art to a still higher position than it had ever before attained. Mr. Reynolds is, we understand, now applying it with great skill and success to pottery-ware, in the establishment of Messrs. Minton, at Stoke-upon-Trent.

"It is right we should remark that the print after Landseer, here introduced, has been executed by Mr. Leighton expressly for us. On our visits to the press-room while the work was in progress, we of course had an opportunity of seeing the various processes in operation, from the earliest stages to the finished plate. We shall not be expected to go into the detail of this part of the matter, and reveal those secrets of the process by which the inventor hopes to receive the reward of his ingenuity and labour; we can only state that numberless difficulties present themselves during the process of printing which require much skill and care to overcome, yet these very difficulties lead of themselves to improvements in the attempt to surmount them. The process adopted by Mr. Leighton is almost the reverse of that which has been used with considerable success by Mr. Baxter in his 'oil-colour printing,' the latter having merely to colour a finished engraving on steel or copper, by means of wood-blocks; thus the effect is at once seen in each stage of the work, while the other cannot see what he is producing till all is finished. The difficulty of thus working in the dark, as it were, must be apparent, and it requires a good knowledge of colour and effect to overcome.

"We have been pleased to find that the improvements introduced by Mr. Leighton are likely to be well appreciated by those publishers who are accustomed to get up illustrated works either as books or separate subjects. He is at present engaged on a number of engravings from the drawings of various artists of repute, for Messrs. Cundall and Addey, and Messrs. Rowney & Co. Some of these we saw completed, greatly to our satisfaction; they consist of landscapes, figure and cattle-subjects, &c., excellent imitations of the originals. Various presses were also at work in the execution of lithographic and chromo-lithographic printing for illuminated book-covers, music-sheets, and indeed in every description

of block and stone-printing. A school for the instruction of pupils in lithography, which is superintended by his brother, Mr. C. B. Leighton, an artist of considerable talent in portraiture, is also attached to the establishment."—ART JOURNAL, 1851.

“PRINTING IN COLOURS

“MR. G. BAXTER’S PROCESS

“In a very recent number of the *Art-Journal*, we introduced a specimen of block-printing in colours, executed for us by Mr. G. C. Leighton, accompanying the print by a short description of the process of the printing, and of Mr. Leighton’s establishment. We were perfectly aware at the time that Mr. G. Baxter, to whom we then also referred, had for a considerable period practised this art with great success ; but, as we thought, on an entirely different method from that of the other printer. Having, however, received a communication from Mr. Baxter, who considers that justice has not been altogether rendered to him on the subject, we feel it quite right to give him an opportunity of showing his claim to a large share in the honours arising from the perfection to which this art has of late years been brought. A visit to his establishment, and an inspection of a number of his productions, enable us to speak unequivocally of the success that has attended his exertions, and we have much pleasure in giving it publicity through our columns, without, in the least degree, desiring to prejudice his competitor in the field of action.

“To trace the various unsuccessful attempts made by German, Italian, and English artists during the fifteenth, sixteenth, and seventeenth centuries, is not our present object. It may suffice to say, that during the latter half of the eighteenth century, with the exception of a few *chiaroscuros*, executed by an amateur, block colour printing had ceased to exist. About this time, however, Mr. Savage attempted to produce imitations of coloured drawings by repeated impressions from engraved wood blocks. Though these were received at that day as very fair productions, they were not of sufficient merit to derive any encouragement from publishers ; nor was it until some years afterwards that any proficiency in the art was gained, when Mr. George Baxter turned his attention to the subject. This artist, struck with the difficulty of producing coloured engravings, of any artistic excellence, for the masses, attempted with much zeal and perseverance to effect so desirable an object. His efforts, however, were for some time directed to printing pictures by means of blocks *only*.

“Mr. Baxter long continued his endeavours to improve the art of block-printing ; but its defects, which became apparent at a very early period, proved insurmountable. There was success up to a certain point,

but to advance beyond that by the same means was quite impossible, when the possibility of combining the use of metals, as brass, copper, zinc, steel, &c., occurred to him. The success obtained by these additions to the mere block-printing was very great; and to show the simplicity of the patent process, we may here remark that nearly the whole is worked by boys, the most chaste and delicate colours being produced by their labour; and though, as in all novelties, difficulties at first abounded, by energy and perseverance Mr. Baxter succeeded in surmounting them.

“The general encouragement given to the new art is beyond precedent, several of the pictures produced by the patent process having reached the enormous sale of 300,000 copies. By these striking results many branches of trade have been greatly benefitted, numerous hands have been employed, and the public supplied with specimens of Art of sterling merit. It may be hoped, therefore, that the circulation of these pictures, elaborate and beautiful in their character, may supersede the tasteless daubs we too frequently find even in the drawing-room, and so constantly in the cottage; and that thus the taste of the people may be cultivated and the minds of all classes refined. For, beautiful as are these productions, they may be purchased at so low a rate as to be within the means of the working classes; indeed, their wonderful cheapness has rendered them useful for a variety of purposes never contemplated by the patentee when he turned his attention to the production of coloured pictures.

“The prospect before Mr. Baxter is now encouraging. At the expiration of his patent, a short time back, only *time* was required to secure to him that pecuniary reward of his labours which they had so well deserved. He had expended in his various experiments upwards of 8000*l.*, the art was becoming steadily remunerative, and it was, therefore, with some confidence that he solicited from the Judicial Committee of the Privy Council an extension of his patent, which has been granted to him. His perseverance in bringing his work to the degree of perfection it has attained, unquestionably deserves to be commended, and whatever right he justly claims, he should undoubtedly possess in all its integrity.”—*ART JOURNAL*, 1851.

“BAXTER’S DEATH

“Years ago the windows of a certain class of printsellers and of fancy stationers exhibited a great variety of delicate and pretty little coloured pictures which found much favour with the possessors of albums and portfolios of artistic works. These proceeded from the presses of Mr. G. Baxter, the inventor of printing in oil colours, for which process he took out a patent in 1836; it expired in 1855. In some of the illustrations to the ‘Pictorial Album,’ published in the former year, not fewer

than twenty different blocks were employed. Chromo-lithography has now almost entirely superseded the use of wood blocks for colour printing. Mr. Baxter retired from business a few years since. He died at Sydenham, the 11 Dec. from the result of an accident. He was in his 63rd year."—*ART JOURNAL*, 1867.

CORRESPONDENCE IN THE "DAILY NEWS" IN 1856 BETWEEN BAXTER AND MISS SAVAGE

The following is the interesting correspondence which took place in the *Daily News* between Baxter and Miss Savage in 1856. The first letter appeared in the issue of December 9th, 1856 :

"SIR,

"An article appearing in your impression of yesterday, Decr. 5, on Mr. Baxter's beautiful specimens of the art of printing in colours, induces me to trouble you with a few lines on the subject. It is perfectly right that Mr. Baxter should receive all the praise due to his great merit for the zeal and skill with which he has pursued this interesting branch of art, and the sincere thanks of the public are his unquestioned right for the many artistic productions he has given to the world ; but, though I would willingly accord the highest meed of praise to him for all that he has done, there is a name besides that of Baxter which deserves precedence for the revival, introduction, and improvement of this beautiful art in England, and that name is Savage. I speak of my father, who spent so many years of his life in endeavouring to render it available for the purposes to which it is now applied. It cannot, therefore, be justly said that Mr. Baxter is the inventor, when another had to overcome all the difficulties necessarily belonging to the accomplishment of an unknown art.

"In the year 1822, after many years of unwearied labour and expense, my father brought out his work on 'Decorative Printing' ; but, the price of the book being so unavoidably high, and the number of copies so small, its circulation was limited. The price of the large-paper edition was £10 10s., that of the small paper £5 5s. It is, however, to be found in most of the public libraries of the country, as well as those of many noblemen and patrons of art, and its pages will confirm this statement, which I beg to apologise for troubling you with, but which I feel to be due to the memory of a parent who devoted very many years of his life to the subject, and whose most earnest wish it was that this style of printing should be rendered generally available, so that all classes might enjoy such works of art as were formerly beyond their reach, and must ever have remained

so as long as the painter's hand and easel were the only means of production.

" I am, &c.,

" H. SAVAGE.

" THURLOE SQ., BROMPTON,

" *December 6.*"

This was followed by a letter in the issue of December 11th, 1856, which ran :

" SIR,

" I see by a letter published in your influential journal of yesterday, that your correspondent Miss H. Savage has thought fit apparently to impugn my right to be considered as the inventor of the art of picture printing in oil colours, a right which I have proved and maintained before the highest judicial authorities of my country, both upon the occasion of my original patent being granted for the term of fourteen years for my invention, and also upon the occasion of its further extension for a period of five years. I then produced incontestable evidence before the Judicial Committee of the Privy Council of my right and title to the honour of being the sole inventor of the art of picture printing in oil colours. Upon that occasion there were produced many specimens of ordinary block printing of more modern date than referred to by your correspondent, more finished and superior ; that art has been long known and practised for the purpose of ornamental block printing, the illustration of children's books, and other general purposes, and is entirely a distinct process from my invention. I admit that it is perfectly right for a daughter to cherish the memory and exertions of her father ; but I deny that, in the work spoken of by your correspondent, there was shown any evidence that it consisted of any improvement upon a long known and practised process, any revival of it, or any combinations calculated to add to previous experiences ; and I claim, in justice to myself, for the exertions I have used, for the capital I have expended, for the years of labour and study and anxiety I have endured in bringing my process to its present admitted perfection, that it is an invention novel in itself and strictly original, whereby I have acquired the art of reproducing in all their variety of tone, beauty, and richness of colour, the grandest gallery picture or the most delicately finished miniature. In corroboration of the proofs of the originality of my invention, I beg to quote from the judgment of Lord Brougham, as Chairman of the Committee of the Privy Council, upon the occasion of the renewal of my patent (a privilege not often granted, except under peculiar circumstances) : ' Their lordships are clearly of opinion there is great merit in this invention, that it has been of very considerable public utility, and therefore we are of opinion that an extension

must be given. We consider it a very useful invention to the public, that it has sufficient ingenuity to show great merit in itself, and that it is original is past all doubt from the evidence of the different persons who have been examined.' As a further proof of the totally opposite combinations of my process, compared with the ordinary method of block printing, allow me to say that several eminent printing firms have each thought it necessary to pay me the sum of £50 per annum for several years, as licensees, for the privilege of using my invention. Surely this would not have occurred if my art had not been totally different from that described by your correspondent. I shall feel obliged for a space for the above in your valuable paper.

" I am, &c.,

" GEORGE BAXTER,

" *Inventor and patentee of oil colour picture printing.*

" 11 & 12, NORTHAMPTON SQ.,

" *December 10.*"

And was concluded by a letter in the issue of December 15th, 1856 :

" COLOUR PRINTING

" SIR,

" I beg to trouble you for a second and last time on the subject of printing in colours. It is only to say that the Society of Arts awarded my father their large silver medal and a sum of money for his improvements, in the year 1825 ; that his work entitled 'Decorative Printing' may be seen in the library of the Royal Institution, together with the 43rd Vol. of the 'Transactions of the Society of Arts,' in which the act is recorded. Dates must ever remain incontrovertible evidence.

" H. SAVAGE.

" THURLOE SQ.,

" *December 12.*"

The following list, kindly lent to the author by Mr. W. Macnamara, of Hampstead, who only recently discovered it, is of great interest, as, except for the catalogue which appeared in 1851 in Baxter's *Pictorial Key* to the *Great Exhibition*, and *Visitors' Guide* to London (see page 197), it is believed to be the only list of Baxter's prints charged by himself yet found.

From it we learn many things: it tells us authoritatively the prices he charged for his prints, and the numbers he attached to them (the numbers in the list in the *Pictorial Key*, so far as they extend, agree with the numbers given in this). We also have No. 122, "The Royal Yacht," which, unless it is a hitherto unknown print, is not easy to identify, but probably it is Queen Victoria and Prince Albert leaving Kingstown, print No. 278. We also notice omissions in the catalogue, of prints which we know were then extant, which are difficult to explain, such as "The Coronation of Queen Victoria," "The Opening by Queen Victoria of Her first Parliament," "The Launch of the *Trafalgar*," "The Wreck of the *Reliance*," all the Missionary productions, all the first plates of the Enlargements, the "Andalusians," "Madelira," "Temples of Philæ," "Nuremberg," and others. Some dates not hitherto very plain are by this list made much clearer, as the "Queen Victoria (hand on tablet)," and the same "with head-dress," "Wesley," the single statue "Gems of the Great Exhibition" (except the first six), "Prince Albert in the uniform of the 11th Hussars"; and all the "Baxterotypes," except the large "Crucifixion," not being mentioned, would most likely be published after this list was distributed. On the other hand, nearly all the Religious prints, being mentioned, would of course be produced before.

It is not very difficult to arrive at the date of the distribution of this list. "The Bridesmaid," which was published in May 1855, is given, but a note has been appended to this print in the list lent, by some one who says "Not yet published." On the other hand, "The First Lesson," which is, as we know, dated March 28th, 1855, is given, but "Puss Napping," which we also know, is dated January 1856, is not given, so the conclusion can easily be arrived at that the list was published about April 1855.

The above remarks by no means exhaust the information that any diligent student who wishes may gather from this most interesting list.

Note.—The following Numbers are not given in the original: 22, 26, 27, 59, 81, 82, 83, 115, 117, 119, 121.

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23. WATER MILL ON THE WYE	.	0 6	91. LORD NELSON	.	1 0
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It is practically no longer possible to produce work of the kind. Possibly because his great secret of success has not been sufficiently explained. He believed, however, that some engravers would be able to follow up his work, and he patented what he was proud to think was a process they could operate. It has been too much for them. They could not multiply his prints perhaps because they could not multiply his genius. He invented a beautiful art, and when he died, the means of working this art appears to have died with him.

At the above Exhibition may be seen not only some remarkably fine engravings, but some of the best, if not the best, prints ever engraved in colours. The types vary from the simple picture showing the result of the mingling of two or three tints, and pictures presenting richer effects of colour, up to perfect marvels of the art in which block from block, tint after tint, has been blended into a harmonious whole, into a living penetrating picture,—a heterogenesis in chiaro-oscuro so to speak. And beyond these there are the Proof Prints from the Engravings. They are but the first impressions of the key block, but they are sufficient, it is submitted, to place GEORGE BAXTER among the greatest of Engravers. A glorious Engraver, a Painter, a divine multiplier of paintings, working with a single steel key block. Put that together, and it spells BAXTER.

And while the finest work of this extraordinary artist will be exhibited, so also will the work of those who have tried—most men say tried in vain—to make pictures by his method.

The collection of these prints, as may be judged from the size of the Hall necessary to exhibit them—is a remarkably fine one. The President of the Society will give an Explanatory Address on Monday, December 16th, at 2 o'clock. And the inimitable, but until quite lately unrecognized, genius of GEORGE BAXTER has, it will be noted, received on the occasion of this Exhibition, the acknowledgment of the head of the English world of art in the person of

SIR FREDERIC LEIGHTON, PRESIDENT OF THE ROYAL ACADEMY.

Prices of Admission: 10 a.m. to 4 p.m., 1/-: 4 pm. to 10 p.m., 6d.

Tickets may be obtained from—

Messrs. MASON BROS. (Exhibition Managers), Dale End; Mr. EDWARD BAKER, Bookseller, John Bright Street; W. BULLOCK, Bookseller, John Bright Street; or at the MASONIC HALL, New Street, Birmingham.

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- 3 The Wesleyan Chapel, Madras (95), and The Welsh Harper (319) 2
- 4 Gems of the Great Exhibition—Nos. 1 (166), 2 (167), 4 (169), *stamped mounts*, 6 (171), Grand Entrance (161), *with two horses*, and Crystal Palace Gardens (193) 6
- 5 Pompeian Court (192). 55
- 6 The Saviour Blessing the Bread (232), *with nimbus*, and The Ninth Hour (235), *stamped mounts* 2
- 7 Raphael's Cartoons, *five*, Infant Samuel (56), The Crucifixion (245), *small*, and Dover Coast (254), *two* 9
- 8 Descent from The Cross (236), The Third Day (238), and Holy Family (234) 3
- 9 View in the Arctic Regions (342), *red seal mount, with gold border, cut*, and Sebastopol (199) 2
- 10 Lovers' Seat (304), *unsigned*, and Ben Nevis (321), *unsigned* 2

- 11 Royal Exchange (294), River Scene, Holland (339), River Tiefy (313), Brougham Castle (307), Windsor Castle (281), *Return from Stag Hunting*, and Chalees Satoon (155), *large* 6
- 12 Landing in Ireland (277), *with plate marks*, and Duke of Wellington's Funeral (292) 2
- 13 La Biondina (326), View from Windsor Forest (283), Indian Settlement (157), *large*, Tintern Abbey (315), and Water Mill on the Wye (318), *red seal mounts* 5
- 14 Lake Luggelaw (323), STAMPED MOUNT 5
- 15 The Ascent of Mont Blanc (336—c), *with letterpress* 5
- 16 Review of the British Fleet (197), *stamped mount*, and Charge of the British Troops (198) 2
- 17 Verona (328), *signed on boat*, STAMPED MOUNT, *with gold border* 5
- 18 Nuremberg (337), *pocket-book lettering*
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- 22 Winter (369), *small*, Tarantella (153), *large*, Circassian Lady (344), and Soldier's Farewell (200) 4
- 23 Crossing the Brook (351), STAMPED MOUNT
- 24 See Saw (268), So Nasty (263), and Morning Call (360) 3
- 25 Harvest Time (356), and The Cornfield (352) 2
- 26 Infantile Jealousy (264), and Christmas Time (261) 2
- 27 Summertime (367), "*Gathering Roses*" 2
- 28 Fruit, after Lance, Nos. 1 and 2 (273-4) 2
- 29 Flora (354) 2
- 30 The Reconciliation (332) 2
- 31 The First Lesson (262) 2
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- 188 LAKE LUCERNE (334A), RARE VARIETY, WITHOUT THE SETTING SUN £45 CL
- 189 DAY BEFORE MARRIAGE (353), 1854, *stamped mount, a very fine impression* £17
- 190 LOVER'S LETTER-BOX (359), STAMPED MOUNT, *a very fine impression* 14.10.0 King
- 191 THE BRIDESMAID (260), *stamped mount, a very fine impression*

£12

192 THE PARTING LOOK (363), *without man and box, ON*
 AUTOGRAPH MOUNT, *a very fine impression* £38

193 PORTRAITS OF MR. AND MRS. CHUBB (231—A),
 CHOICE IMPRESSIONS, A PAIR 2

£660 per

once sold here
 for 100

THE PROPERTY OF
 A. E. WILSON-BROWNE, Esq.,
 of Edgbaston.

(In Portfolio.)

194 Baxter Catalogues, F. Mockler, 1893, Baxter Exhibition,
 1895, Bullocks, 1893, and another 4

195 PASSION FLOWERS AND ROSES (37), *unsigned, a fine impres-*
sion on white ground £13

196 Vive l'Empereur (227), *long moustache, on music*

197 The Bride (147), *large, on music* 307

198 Nuremberg (337), *pocket-book lettering* 60

199 Little Gardeners (358), *pocket-book lettering* 457

200 Bolton Abbey (308), and Indian Settlement (156), *small,*
pocket-book lettering 2 50/

201 First Impression (158), *small, cut, Near Folkestone (289),*
without lettering, and Duke of Buccleuch's Residence
(296), pocket-book lettering 3 30/

202 Abbeville (330), and Fisherman's Home (259), *pocket-*
book lettering 2 50/

203 Indian Settlement (156), *small, Lake Garda (325), Tarran-*
tella (152), small, Near Folkestone (289), View Near
Ilkley (309), and Bolton Abbey (308), uncut sheet,
unfinished, pocket-book lettering

221/6

- 204 Greek Dance (138), *five strips, showing various stages of printing, Llangollen (311), and Cader Idris (312), uncut strip, tint, and the same, reconstructed* 6 50/-
- 205 Fairy Scenes (140c), *without cupola top, Pas de Trois (140A), with floral standard, a sheet with original cuts, Dripping Well (301), with original cuts, Allied Sovereigns (141), two, and Queen and the Heroes of India (14B)* 5 25/-
- 206 So tired (271), *five stages of printing, and So Nice (267), two stages of printing* 7 33/-
- 207 A Needlebox, *the lid with Vive l'Empereur (227), long moustache, and another, the lid with Tintern Abbey (315)* 2 40/-
- 208 A fitted ormolu purse, *the front with The Gondoletta (326)* - 50/-
- 209 A Chess Board, *mounted with various needlebox prints* 30/-
- 210 Gems of the Great Exhibition Nos. I., II. and III. (166-8), V. and VI. (170-1), *stamped mounts, Girls Fishing (185), and Rinaldi and Armida (180)* 7 90/-
- 211 Queen Victoria (209), *with head-dress, with Partridge lettering, and Empress Eugenie (228), stamped mounts* 2 50/-
- 212 Jenny Lind (219), "*Daughter of the Regiment*" 70/-
- 213 Rev. J. Wesley (230), *stamped mount* 70/-
- 214 PAUL AND VIRGINIA (151), *small (DAYLIGHT SCENE), with ormolu mount* 30/-
- 215 Vive l'Empereur (227), *long moustache, and King of the French leaving Eu (331), with ormolu mounts* 2 30/-
- 216 Little Gardeners (358), *blue line mount* 40/-
- 217 Shall I Succeed (270), Prince of Wales (211), *Landing at Osborne, red seal mounts, and Paul and Virginia (151), large* 3 35/-
- 218 News from Home (195), *stamped mount* 45/-
- 219 Little Red Riding Hood (357), *stamped mount* 80/-
- 220 SUMMERTIME (367), *Gathering Roses, stamped mount* 58/-
- 221 Harvest Time (356), *stamped mount* 100/-
- 222 Houses of Parliament (165), *red seal mount, with gold border, and The Same (165), cut from Baxter's Pictorial Guide to the Exhibition* 2 60/- C.L.
- 223 Landing in Ireland (277), *WITH SUN'S RAYS* 40/-
- 224 Claremont (284), and Prince of Wales (211), *Landing at Osborne, blue line mounts* 2 45/-

55/- 225 Bolton Abbey (308), Claremont (284), Deserted Rock Quarry (317), Indian Settlement (156), *small*, and River Camel (285), *some blue line mounts* 5

226 View near Ilkley (309), and Lake Garda (325), *blue line mounts* 2

40/- 227 St. Ruth's Priory (322), River Camel (285), Brougham Castle (307), Cader Idris (312), Deserted Rock Quarry (317), *red seal mounts* 5

55/- 228 A SMALL PORTFOLIO, *containing* :—

Near Folkestone (289), Welsh Drovers (314), Fisherman's Home (259), Conchologists (149), *large*, Shall I Succeed (270), Stolzenfels (338), Deserted Rock Quarry (317), Windsor Castle (281), *Return from Stag Hunting*, Lovers' Seat (303), *signed*, Tintern Abbey (315), La Biondina (326), King of the French leaving Eu (331), Winter (369), *small*, Indian Settlement (156), *small*, River Camel (285), Lake Bala (310), Summer (366), *small*, Prince of Wales (211), *Landing at Osborne*, and Brougham Castle (317), *some blue line mounts*

229 *Landing of the Missionaries* (87), *trial proof* *pressed*

230 Lovers' Letter-box (359) *stamped* *£6*

231 Lake Lucerne (334) *70/-*

232 Day Before Marriage (353), 1854 *hostels 6.7.00*

45/- 233 The Mountain Stream (346), *stamped mount*

234 The Bridesmaid (260) *£5-*

235 Lovers' Letter-box (359) *£6*

236 Fruit Girl of the Alps (333)

237 Summer (365), *large*, and Winter (368), *large* *6.10.0* 2

238 Dogs of St. Bernard (335) *55/- C L*

239 THE PARTING LOOK (362), *with man and box*, STAMPED MOUNT

FRAMED.

240 THE LAUNCH OF THE TRAFALGAR (132) *£70*

241 FLORA (354), STAMPED MOUNT *£10*

242 THE LARGE FIRST IMPRESSION (159) *£32*

243 ITALY (327), *unsigned* *£5*

244 PORTRAITS OF MR. AND MRS. CHUBB (231—A), *pulls, from the plates in brown*

£9.10.0 King

- 245 Summer (365), *large*, and Winter (368), *large*, STAMPED MOUNTS 2 £10
- 246 Prince Frederick (215), and Princess Royal (214), *half length*, stamped mounts 2 247
- 247 Prince Albert (210), in *Hussar uniform*, in original frame, with ormolu mount 45
- 248 Empress Eugenie (228), in original frame, with ormolu mount 307
- 249 Duke of Wellington (226), with arm, *passe partout*, with Baxter's label on back 357
- 250 Queen Victoria (203), on balcony, Duke of Wellington (225), without arm, stamped mounts, and Queen Victoria (209), with head-dress, stamped mount, cut 3 75
- 251 The First Lesson (262), *passe partout*, with ormolu mount 100/-
- 252 Belle of the Village (348), *passe partout*, with ormolu mount 105/-
- 253 Copper Your Honour (350), stamped mount 357
- 254 Short Change (269) 957
- 255 Christmas Time (261), stamped mount 6200
- 256 News from Home (195), stamped mount, and Landing in Ireland (277), stamped mount, cut 2 507
- 257 Cleopatra (43A), stamped mount 507-
- 258 Funeral of the Duke of Wellington (292), stamped mount 607-
- 259 The Conchologists (149), *large*, and Winter (369), *small*, red seal mounts 2 30/-
- 260 Paul and Virginia (150), *small*, blue line mount, cut, and The Same (151), *large* 2 257
- 261 Stolen Pleasures (272), stamped mount £6
- 262 I Don't Like It (263), and See Saw (268), stamped mounts 2 957
- 263 Hop Garden (290) 70/morris
- 264 Flora (354), oval, with gold border 8200
- 265 Lord Nelson (222), stamped mount 557
- 266 Princess Royal (213), full length, stamped mount 557
- 267 The Pompeian Court (192) 557

VARIOUS PROPERTIES.

FRAMED.

- 268 CORONATION OF QUEEN VICTORIA (129), and OPENING OF PARLIAMENT (131), *varnished, in original frames, and AN UNUSUAL PAIR OF KEY PLATES, mounted on linen, in original cloth bound cover* 3
- 269 Summer (365), *large*, and Winter (368), *large* 2
- 270 THE PARTING LOOK (362), *with man and box* 2
- 271 Day Before Marriage (353), 1854, *stamped mount* 2
- 272 Lovers' Letter-box (359), *stamped mount, cut* 2
- 273 Infantile Jealousy (264), *stamped mount* 2
- 274 Prince Albert (210), *in Hussar uniform, stamped mount*, Prince of Wales (211), *landing at Osborne, and three others* 5
- 275 Review of the British Fleet (197), and Charge of the British Troops (198), *stamped mounts* 2
- 276 Little Red Riding Hood (357), and King of the French leaving Eu (331) 2
- 277 The Arctic Expedition (342) 2
- 278 Summertime (367), "Gathering Roses" 2
- 279 News from Home and Australia (195-6) 2
- 280 Hop Garden (290), *stamped mount* 2
- 281 Harvest Time (356), *stamped mount* 2
- 282 First Lesson (262) 2
- 283 Summer (365), *large*, and Winter (368), *large* 2
- 284 Lake Lucerne (334), *stamped mount* 2

END OF SALE.

NOTICES.

MESSRS. PUTTICK & SIMPSON'S FORTHCOMING
SALES BY AUCTION AT THEIR REYNOLDS GALLERIES,
47, LEICESTER SQUARE, LONDON, W.C.2.

OLD ENGLISH FURNITURE, PORCELAIN, OBJECTS OF ART, TEXTILES,
OLD ENGLISH GLASS, ETC., every Friday throughout the
Season.

OLD ENGLISH FURNITURE, PORCELAIN AND OBJECTS OF ART, Friday,
October 15th.

PICTURES AND DRAWINGS, Wednesday, October 20th.

OLD ENGLISH SILVER AND JEWELLERY, Thursday, October 21st.

XVIIITH CENTURY ENGRAVINGS OF THE ENGLISH AND FRENCH
SCHOOLS, OLD AND MODERN ETCHINGS, DRAWINGS, ETC.,
Friday, October 22nd.

POSTAGE STAMPS, Tuesday, October 26th, and following day.

BAXTER AND LE BLOND COLOUR PRINTS, ORIGINAL PAINTINGS *from*
which Baxter's Prints were taken, including THE LARGE
QUEEN, PAUL AND VIRGINIA, NEWS FROM HOME, FLORA AND
HOLLYHOCKS, the property of A. E. WILSON-BROWNE, ESQ.,
of Edgbaston, etc., Thursday, October 28th.

OLD ENGLISH FURNITURE, PORCELAIN, OBJECTS OF ART, ETC.,
Friday, October 29th.

FINE OLD ITALIAN AND OTHER VIOLINS, VIOLAS AND VIOLONCELLOS,
Gold, Silver and other mounted bows, etc., Thursday,
Nov. 4th.

By Order of the Executors of the late SIR WILLIAM CORRY, Bart.
THE CONTENTS OF THE MANSION,
CLAREMONT, ESHER,

Formerly the Residence of H.R.H. the Duchess of Albany.

Comprising OLD ENGLISH FURNITURE of the Queen Anne,
Chippendale, and Sheraton periods, old and modern PICTURES and
DRAWINGS, Engravings, Books, Silver, Sheffield Plate, OLD
CHINESE PORCELAIN and OBJECTS OF ART, the old and modern
Furniture of the numerous bed-rooms, fine OLD ENGLISH and PER-
SIAN CARPETS and RUGS, silk, damask, and velvet Curtains, a
full-size Billiard Table by Burroughes and Watts, a 27 h.p. Renault
Saloon Car, 1923 model, &c.

PUTTICK & SIMPSON

will SELL by AUCTION, in the Mansion, on MONDAY,
October 25th, and three following days. Private view by
illustrated catalogue October 21st. Illustrated Catalogues, price
2s. 6d.